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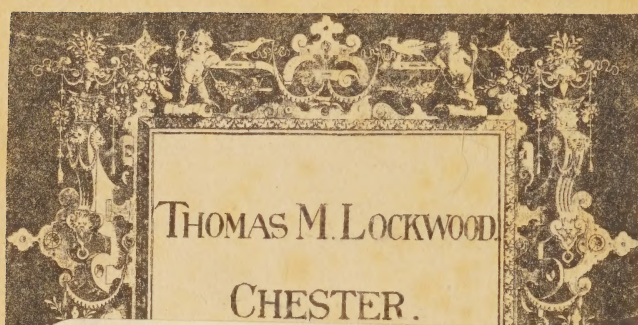


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A LIST OF
ALL THE SONGS AND PASSAGES
IN SHAKSPERE

WHICH HAVE BEEN SET TO MUSIC.

A LIST OF
ALL THE SONGS & PASSAGES
IN SHAKSPERE

WHICH HAVE BEEN SET TO MUSIC.

COMPILED BY
J. GREENHILL, THE REV. W. A. HARRISON,
AND F. J. FURNIVALL.

THE WORDS IN OLD SPELLING, FROM THE QUARTOS
AND FIRST FOLIO,

EDITED BY
F. J. FURNIVALL AND W. G. STONE.

REVISED EDITION.

PUBLISHT FOR
The New Shakspeare Society
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¹ Compare Byron's Poem on attaining his 36th year.—T. Tyler.

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FOREWORDS.

AFTER the first 'Musical Evening' of the New Shakspeare Society, in May, 1883, several Members express the wish that the Words of the Songs had been put into their hands, for their memories had sometimes faild them.

As the Musical Evening will, no doubt, be repeated every May while the Society lasts, the Committee thought that all Shakspeare's Songs and Lines which have been set to Music, had better be printed, with a List of the Composers who have set them, and the Voices which are to sing them, so that the 'Book of the Words' might be a permanent one, and suit all the changing yearly Programs.

Accordingly, our Conductor, Mr. James Greenhill, compiled,—from Alfred Roffe's *Handbook of Shakspeare Music*, 1878, and other sources,—a draft List of the Songs and Composers, and I added the Words, from the revises of the *Old-Spelling Shakspeare* edited by Mr. Stone and myself, and from the Quartos and First Folio.¹ The draft 'List' has been checkt by the Rev. W. A. Harrison and me with, and enlarged from, the Shakspeare entries in the British Museum Catalog of 'Authors whose words have been set to Music,' many volumes of music, Chappell's Catalogs, &c.,² and has been revised by Mr. Wm. Chappell and others.³ Mr. Edward

¹ Some context, or a short statement, has been given, in most cases, to show how and why each Song was brought in.

² In some instances we have been unable to ascertain the exact date when a piece was composed or published; and the date given in the List must be taken as only approximately correct. But in very many more we have discovered the precise year—and had it been thought necessary could have added the month and day—when a piece was first given to the world. Genest's 'Account of the English Stage' (10 vols., 1832), and Sir G. Grove's excellent 'Dictionary of Music and Musicians' have been of great service to us in this respect.

³ Mr. Fry, of Novello and Co., has been good enough to look over our proofs.

Flügel of Leipzig has been so kind as to send a list of the German settings. I have also compiled a 'Contents' of such Collections of Shakspeare Music as I have been able to get hold of. Tho' still incomplete, the 'List' is no wise so ridiculously imperfect as the entries of Shakspeare Music in the British Museum. Whether the Museum has only the Shakspeare Music catalogd, or its Catalog is desperately behindhand, the result is equally lamentable, and does little credit to the Museum Authorities.

Readers will note how the Musicians have naturally found more material for their art in Shakspeare's Comedies, than in his Histories, Tragedies, and Poems; how, of these Comedies, the *Midsummer Night's Dream* (15), the *Tempest* (13), *Twelfth Night* (9), and *As you like it* (7), have had most pieces from them set; and how the following Songs have proved the most attractive ones:¹

- | | |
|---|---------------|
| 1. Take, oh take those Lips away (<i>Meas. for Meas.</i>) | set 30 times. |
| 2. Fletcher's 'Orpheus with his Lute' (<i>Henry VIII.</i>) | " 22 " |
| 3. Marlowe's 'Come live with me' (<i>Pass. Pilgr.</i>),
including 'To shallow Riwers' (<i>Merry Wives</i>) ... | " 19 " |
| 4. It was a Lover and his Lass (<i>As you like it</i>) ... | " 18 " |
| 5. Who is Sylvia? (<i>Two Gentlemen</i>) ... | " 18 " |
| 6. O Mistris mine (<i>Twelfth Night</i>) ... | " 17 " |
| 7. Sigh no more, Ladies (<i>Much Ado</i>) ... | " 15 " |

Of the Poems, the spurious ones in the *Passionate Pilgrim* have drawn to them more composers than Shakspeare's own non-dramatic work. Marlowe's 'Come live with me' has been set 19 times, to the 6 times of Shakspeare's 18th Sonnet, "Shall I compare thee to a Summer's Day?"

F. J. F.

9 April, 1884.

¹ After writing the above, and correcting the proofs up to the *Merchant*, I turned to Roffe's book in the British Museum on April 10—Mr. Greenhill has had my copy for the last 18 months—and I was rather shocked to find that Roffe had given the extracts too, so that our book looks like a piracy of his. But my part was done independently; and Mr. Greenhill's compilation from Roffe was a necessity. Every cataloguer must use his foregoers' work, and add to it, so far as he can. Such merit and usefulness as are in the present book must therefore be set down as flowing from Roffe's example, though we have really worked hard to add to his material. Our additions of settings to his list are stard (*). But these stars do not represent the fresh dates and details which we have inserted in Roffe's entries, or our corrections of his mistakes.

THE following is a 'Contents' of the chief Collections of Shakspeare Music. Of Dr. Kemp's 'Musical Illustrations of Shakspeare' and many other books, no fit details are given. These books are not in the British Museum.—F. J. F.

1659—83. JOHN PLAYFORD. 'Select Ayres and Dialogues for one, two, and three voyces; to the theorbo-lute or basse-viol. Composed by John Wilson, Charles Colman (Doctors in Music), Henry Lawes, William Lawes, Nicholas Laneare, William Webb (Gentlemen and Servants to his late Majesty [Charles I.] in his publick and private musick). And other excellent masters of musick.' [This is in six parts, published in 1659, 1669, 1676, 1679, 1681, and 1683; it contains between three and four hundred songs, yet only two settings of words by Shakspeare!]

1. Take, oh take those lips away, (*Measure for Measure*), with the second verse, Hide, O hide those Hills of snow. (Fletcher, *The Bloody Brother*.) Dr. John Wilson
... .. Book I, page 1.
2. Where the bee sucks there suck I. (*Tempest*.) Robert Johnson;
harmonized for three voices by Dr. Wilson Book I, p. 97.

A supplementary sheet, printed in 1670 ('the rare separately-paged sheet inserted in some copies of Book I.' W. H. Husk, in Grove's 'Dict. of Music'), contains the following:¹

1. Come unto these yellow sands. (*Tempest*.) Solo, Soprano.
Composed by John Banister, 1667 1
5. Full fathom five. (*Tempest*.) Solo, Soprano. Composed by
John Banister, 1667 4

¹ The other pieces in this 'rare sheet' are: No. 2. 'Dry those eyes' (Solo for Ariel, Dryden's version). J. Banister. No. 3. 'Go thy way; why should'st thou stay?' (Duet for Ariel and Ferdinand, Dryden's version.) J. Banister. This is the celebrated *Echo Song* which so 'mightily pleased' Mr. Pepys that he 'got Mr. Banister to prick down the notes,' and 'Mr. Harris to repeat the words while I writ them down' [see Pepys' Diary, Nov. 7th, 1667; Jan. 6th, May 7th, May 11th, 1668]. No. 4. 'Adieu to the pleasures and follies of Love.' (Solo for Dorinda, Dryden's version.) James Hart, 1667.

6. Where the Bee sucks. (*Tempest*.) Sung in the Machines¹ by Ariel's Spirits. Composed by Pelham Humfrey, 1667 ... 4

1660. JOHN WILSON. "Cheerfull Ayres or Ballads. First composed for one single voice, and since set for three voices." Contains 69 songs, and among them :

- (2. From the faire Lavinian shore.)
 4. Full fathome five (*Tempest*). R. Johnson² [writer of the air].
 5. Where the bee sucks (*Tempest*). R. Johnson [writer of the air].
 (6. When love with unconfined wings.)
 33. Lawne as white as driven snow (*Winter's Tale*). (See the late Dr. E. F. Rimbault's *Who was Jack Wilson?* 1846, p. 12-14.)

1673. HENRY PURCELL. The music in the Comedy of *The Tempest* (1776, Oblong Folio). This is Davenant and Dryden's version of *The Tempest*, revised by Thos. Shadwell, and produced as an Opera at the Duke's Theatre, Dorset Gardens. It contains 14 pieces. The settings of Shakspeare's words are :

3. Come unto these yellow sands, } Solo, Soprano.
 Hark! hark! the watch-dogs, &c. } Chorus, S.A.T.B.
 4. Full fathom five, &c. } Solo, Soprano.
 Sea-Nymphs hourly ring, &c. } Chorus, S.A.T.B.

[The following pieces are set to Dryden's, Davenant's, and Shadwell's words :—1. 'Where does the black Fiend . . ?' Trio, B.B.B. and Chorus S.A.T.B. 2. 'Arise ye subterranean winds.' Solo, B. 5. 'Dry those eyes.' Duet, S.S. 6. 'Kind fortune smiles.' Solo, S. 7. 'Dear, pretty youth.' Solo, S. 8. 'Great Neptune.' Duet, S.B. 9. 'The Nereids and Tritons shall sing.' Chorus, S.A.T.B. 10. 'Æolus, appear!' Solo, B. 11. 'Your awful voice, I hear.' Solo, T. 12. 'Halcyon days.' Solo, S. 13. 'See, the heavens smile.' Solo, B. 14. 'No stars again shall hurt you from above.' Duet, S.B., with Chorus S.A.T.B.]

¹ Compare Dryden's lines, prologue for the opening of the New Theatre in Drury Lane, 26th March, 1674, after the burning of the old one :

'Tis to be feared—
 That, as a fire the former house o'erthrew,
Machines and *tempests* will destroy the new.'

² Robert Johnson was a celebrated performer on the lute, and young Wilson (born, 1594) may have been his pupil. He wrote the music for Middleton's *Witch*, as well as Shakspeare's *Tempest*. Rimbault, p. 9-10. Tho' John Wilson could not have composed the original music to 'Take, oh take, those lips away!' (*Meas. for Meas.*) he may have been the 'Boy' who sang it (p. 25 below). Later in his life, he did set it.—*Rimbault*, p. 3-5.

1740. DR. THOMAS AUGUSTINE ARNE. The Music in the Comedy of *As You Like It*, in Score (published (?) 1780, Oblong Folio).

- | | |
|---|---|
| 1. When Daisies pied. (<i>Love's Labour's Lost</i> .) Sung in the character of Celia. Solo, Soprano, Key of G. | 2 |
| 2. Under the Greenwood Tree. (<i>As You Like It</i> .) Sung in the character of Amiens. Solo, Tenor, Key of F. | 4 |
| 3. Blow, blow, thou Winter Wind. (<i>As You Like It</i> .) Sung in the character of Amiens. Solo, Tenor, Key of B $\flat$ | 7 |
| 4. Tell me where is Fancy bred? (<i>Merch. of Venice</i> .) Solo, Soprano. Sung by Mrs. Clive. Key of D minor | 8 |

1741. DR. T. A. ARNE. The Songs in *As You Like It* ...
To which are added the Songs in *Twelfth Night* ...
Contains the four Songs given above with the addition of:

- | | |
|---|----|
| 7. Come away, come away, Death. (<i>Twelfth Night</i> .) Solo,
Tenor | 16 |
|---|----|

1742. DR. T. A. ARNE. The Songs and Duets in the Blind Beggar of Bethnal Green¹ ...

- | | |
|--|----|
| 11. The Owl, Written by Shakespear in (<i>Love's labour lost</i>), it is a description of Winter, as the Cuckoo Song is of the Spring.
When Isicles hang on the wall | 15 |
|--|----|

17 ... DR. T. A. ARNE. The Second Volume of Lyric Harmony ...

- | | |
|--|-------------|
| 5. Ariel's Song in the <i>Tempest</i> . 'Where the Bee sucks.' ² Solo | PAGE
185 |
| 14. On Cloe Sleeping, taken from Shakespear.
One of her Hands, one rosy Cheek lay under. (<i>Rape of Lucrece</i> ,
st. 56, 'Her lillie hand, her rosie Cheeke lies vnder.') | Solo 197 |

1745. J. F. LAMPE. *Pyramus and Thisbe*; A Mock-Opera. The Words taken from Shakespeare, as it is Perform'd at the Theatre-Royal in Covent-Garden. Set to Musick by Mr. I. F. Lampe.

¹ The *Merchant of Venice* Song named in the continuation of the Title is the spurious 'To keep my gentle Jessy'.

² The 'Song from Shakespear's *Cymbeline*,' on p. 187, is the spurious 'To fair Fidele's grassy Tomb.'

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3. And thou, O Wall (. . . eyne. <i>M. N. Dr.</i> , V. i. 173-5). Solo, T.	8
4. O wicked Wall (. . . me. <i>M. N. Dr.</i> , V. i. 178-9) . . . ,	12
6. Not Cephallus to Procris was so true (<i>M. N. Dr.</i>), V. i. 196-7. Duetto, S. T.	17
11. Approach, ye Furies fell (<i>M. N. Dr.</i> , V. i. 275-8). Solo, T. . . .	29
12. Now am I dead (<i>M. N. Dr.</i> , V. i. 292-7) . . . ,	32
13. These Lilly Lips (<i>M. N. Dr.</i> , V. i. 319-330)	33

1745. THOMAS CHILCOT. Twelve English Songs, with
their Symphonies. The Words by Shakespeare and
other Celebrated Poets. Set to Musick by Thomas
Chilcot, Organist of Bath. London. John Johnson.

1. Pardon, Goddess of the Night. (<i>Much Ado</i>)	1
2. Come, thou Monarch of the Vine. (<i>Ant. and Cleop.</i>)	4
3. Hark, hark! the Lark. (<i>Cymbeline</i>)	7
4. On a day, alack the day! (<i>Love's Lab.'s Lost</i>)	10
5. Take, oh take, those lips away. (<i>Meas. for Measure</i>)	12
6. Place beneath a Spreading Vine. (Anacreon.)	15
7. Come live with me, and be my Love. (<i>Pass. P.</i> , by 'Kit. Marlow.')	19
8. Friends of Play and Mirth and Wine. (Anacreon.)	22
9. Fill, kind Females, fill the Bowl. (Anacreon.)	26
10. Wedding is great Juno's Crown. (<i>As you like it</i>)	31
11. Orpheus with his Lute. (<i>Henry VIII</i> , by Fletcher.)	34
12. The Choir awake! (Euripides.)	39

1755. JN. CHRISTOPHER SMITH. The *Fairies*. An Opera.
The words taken from Shakespear, and Set to Music by
Mr. Smith.

5. O Hermia fair! O happy, happy fair. (<i>M. N. Dr.</i>) Solo, S. Sung by Miss Poitier	16
6. Before the time I did Lysander see. (<i>M. N. Dr.</i>) Solo, S. Sung by Sign. Passerini	21
7. Love looks not with the eyes, but with the mind. (<i>M. N. Dr.</i>) Solo, S. Sung by Miss Poitier	24
8. Where the bee sucks, there lurk I. (<i>Tempest</i>) Solo, S. Sung by Master Moore	26
13. You spotted Snakes. (<i>M. N. Dream</i>) Solo, S. Sung by Miss Young	41
18. Now until the break of Day. (<i>M. N. Dream</i>) Solo, S. Sung by Master Reinhold	59
20. Flower of this purple Dye. (<i>M. N. Dream</i>) Solo, S. Sung by Master Reinhold	66

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21. Do not call it sin in me. (<i>L. L. Lost</i> , IV. iii. 113—118.) Solo, T. Sung by Sig. Guadagni 67	67
24. Sigh no more, Ladies! (<i>Tw. Night</i> .) Solo, S. Sung by Master Reinhold 74	74
25. Up and down; I will lead them up and down. (<i>M. N. Dream</i> .) Solo, S. Sung by Master Moore 77	77
✓ 26. Orpheus with his lute. (<i>Henry VIII.</i> ; by Fletcher.) Solo, S. Sung by Miss Young; with accompaniment for Hautboy, 2 Violins, and Viola 78	78

1756. JN. CHRISTOPHER SMITH. *The Tempest*. An Opera.
The Words taken from Shakespear, &c. Set to Music
by Mr. Smith.

8. Come unto the yellow Sands. Solo, S. Sung by Miss Young	28
9. Full fathom five thy Father lies. Solo, S. Sung by Miss Young	31
24. No more dams I'll make for fish. Solo, T. Sung by Mr. Chamness 72	72
28. Before you can say 'Come and go.' (With 4 spurious lines added.) Solo, S. Sung by Miss Young 85	85
30. Now does my project gather to a head. Solo (B?) Sung by Mr. Beard ¹ 93	93

1762. JOSEPH VERNON. The New Songs in the Panto-
mime of *The Witches*, the celebrated Epilogue in the
Comedy of *Twelfth Night*, a Song in *The Two Gentlemen
of Verona* . . . a favourite French Air² sung in the
Comedy of *Twelfth Night* by Mrs. Abington. (1770,
Folio).

2. When that I was and a little tiny boy. (<i>Twelfth Night</i> .) Solo, Tenor. Sung by Mr. Vernon 3	3
12. Who is Sylvia? (<i>Two Gentlemen of Verona</i> .) Solo, Tenor. Sung by Mr. Vernon 16	16

1807. FRANCIS HUTCHINSON. A Collection. (Not in
Brit. Mus.)

¹ Theodore Aylward's 'Six Songs in Harlequin's Invasion, Cymbeline, and Midsummer Night's Dream, &c.,' 1770, contains only one genuine song 'Hark, the Lark,' sung by Mr. Vincent.

² The French Air (*D'une manière imparfaite*), with translation by H. Kelly, Esq., p. 2.

1812. *Musica Antiqua*, 2 vols, ed. J. Stafford Smith.

Willow Song in *Othello*, by Pelham Humphrey, Composer to the King,
1673. Solo, S. ii. 171.

Fare-well, deere love, (quoted in *Twelfth Night*), by Robert Jones, 1601.
Song, in 4 Parts. ii. 204.¹

1814 (?). DR. J. KEMP. Musical Illustrations of Shakspeare.
(Not in Brit. Mus.)

Lady, by yonder blessed Moon. (*Romeo and Juliet*.) Duet, S.T. ab.
1799.

A Lover's eyes will gaze an Eagle blind. (*L. L. Lost*.) Solo, T. ab.
1799. Cello accompaniment.

Hamlet's Letter. Doubt thou the Stars are fire. (*Hamlet*.) Solo, T.
1814. Cello and P. F. accompaniment.

Willow Song. A poor soul sat sighing. (*Othello*.) Solo, S. 1807.

1816. WM. LINLEY. Shakspeare's Dramatic Songs. 2 vols.

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¹ In Henry Smith's 'Six Canzonets for the Voice . . . the Words selected from Shakespeare,' &c., 1816, Congreve's two lines, "Music hath charms to soothe the savage breast, To soften rocks and bend the knotted Oak" (*Mourning Bride*, I. i. 1-2) are assigned to Shakspeare.

Much Ado about Nothing.

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[*Appendix:*] The Music in *Macbeth* as it is now performed on the Stage. Newly arranged in three parts, and a Piano Forte accompaniment by Mr. Samuel Wesley, p. 69—89. (As the words are not Shakspeare's, the names of the Songs, &c. are not given here.¹)

1816. HENRY R. BISHOP. The Overture, Songs, Duets, Trios, Quartetts and Chorusses in Shakspeare's *Midsummer Night's Dream*, as revived at the Theatre Royal, Covent Garden. [5 Pieces altered from Arne, Smith, Battishill, Dr. Cooke and Handel; the rest composed by H. R. B.]

2.	By the simplicity of Venus' doves.	Solo, S.		8
8.	Trip away, make no stay.	Part of the Chorus, 'Spirits, advance,' for S.S.A.T.B....		31
9.	O happy fair.	Solo, T.	Sung by Mr. Sinclair	... 40
11.	Flower of this purple dye.	J. C. Smith, arranged by Bishop.		
	Solo, Tenor or Baritone		48	

¹ The spurious song "O bid your faithful Ariel fly" is included in Linley's Collection. It was composed by Thos. Linley, Junr., 1777. The words are attributed to Dr. Laurence ('Shakspeare Vocal Magazine'). The *Tempest* was brought out at Drury Lane in 1777, the year after Garrick retired. Garrick transferred his share of the theatre to Sheridan. Sheridan's wife was the sister of Thos. Linley, who thus became composer of the music for the theatre. Is it not likely that Sheridan may have written these words?

Since writing the above I find, catalogued in Bohn's 'Lowndes,' and in Halliwell's 'Shakesperiana': *The Tempest*. Altered by R. B. Sheridan. *The Songs only*, with music by T. Linley, Jun. London, 1776, 8° (1777, 8° Halliwell). 1778, 12^{mo}. I have not seen a copy of any Edition of this book; there are none in the Museum Library. But the fact that Sheridan altered the Songs in *The Tempest* seems to confirm my conjecture.—W. A. H.

14. And pluck the wings from butterflies. Part of the Quartett,
'Welcome to this place.' (The words freely altered from
Act III. Sc. i. l. 153, &c.) S.S.MS.A. 56
15. Be as thou wast wont to be. Battishill, arranged by Bishop.
Solo, T. Sung by Mr. Duruset 61
16. Hark, hark, each Spartan hound (IV. i. 118, &c., Shakspeare's...
words freely altered). Chorus of Hunters, A.T.B. ... 63
19. To the best Bride-bed will we. Solo, T. 78
20. ¹Through the house give glimmering light. Solo, T., with
Chorus, S.S.A.A.T.B.

1819. HENRY R. BISHOP. The Overture, Songs, Two
Duetts, and Glee in Shakspeare's *Comedy of Errors*.

2. It was a Lover and his Lass (*As you like it*). Solo, S. ... 12
3. Beauty is but a vain and doubtful good (*Pass. Pilgr.* 13).
Solo 15
4. Blow, blow, thou wintry Wind (*As you like it*). Melody by
Dr. Arne and R. J. S. Stevens; and arranged as a Glee for
4 Voices, A.T.T.B. 19
5. The poor Soul sat sighing (*Othello*). Solo, S. 26
6. Under the Greenwood Tree (*As you like it*). Melody by Dr.
Arne; arranged as a Glee for 4 Voices, A.T.T.B. ('May
be sung without accompaniment.') 29
7. Saint Withold footed thrice the Wold (*Lear*). Duet for 2 male
voices 39
8. Come live with me (*Pass. Pilgrim*, 19; by Marlowe). Solo, S. 44
9. Sweet Rose, fair flower (*Pass. Pilgrim*, 10). Solo, C. ... 48
10. What shall he have, that kill'd the Deer? (*As you like it*).
Hunting Glee for 4 male voices 51
11. Take, oh take, those Lips away! (*Meas. for Meas.*). Solo, S. 56
12. As it fell upon a day (*Pass. Pilgrim*, 20; lines 1—18). Duet, S.C. 67
13. Come, thou Monarch of the Vine (*Anth. and Cleop.*). Glee,
A.T.B. 73
14. Oh! how this Spring of Love (*Two Gent. of Ver.*). Solo, C. 82
15. Lo! here the gentle Lark (*Venus and Adonis*, st. 143). Solo, S. 88

1820. HENRY R. BISHOP. The Songs, Duetts and Glee,
in Shakspeare's Play of *Twelfth Night* performed at the
Theatre Royal, Covent Garden.

1. Full many a glorious morning have I seen, . . . snatch'd him
from me now. (*Sonnet* 33.) Solo, Mez. S. 1

¹ Altered to, 'In Theseus' house,' &c.

2. Who is Sylvia (*Two Gentlemen of Ver.*). Glee for 5 Voices,
(1 female, 4 male) ; selected from Ravenscroft and Morley
(1595, chorus), adapted by H. R. Bishop, 1820 ... 5
3. Orpheus with his lute. (*Henry VIII*, by Fletcher.) Duet, S.C.¹ 14
5. A cup of wine thats brisk and fine (2 *Henry IV.*) Glee with
Chorus, A.T.T.Bassi ... 32
(Spurious lines follow 'Ieman mine'. Then 'Be mery'
begins on p. 39, and 'Tis merry in hall,' on p. 41.)
6. Take all my loves (*Sonnet* 40). S. Solo ... 45
7. Cesario . . . I love thee so (*Tw. Night*). Duet, S. C. ... 48
8. O by Rivers (*Merry Wives of Windsor*), with a spurious
continuation. Serenade for 5 Voices. S.S.A.T.B. ... 55
9. O how much more doth beauty, beauteous seem . . . doth in it
live (*Sonnet* 54) ... 65
10. Crabbed Age, and Youth (*Passionate Pilgrim*, by Kit Marlowe).
Soprano Solo ... 68
11. Bid me discourse (*Venus and Adonis*). S. Solo ... 72
12. When that I was a little tiny Boy (*Tw. Night*). Tenor Solo... 78

1821. HENRY R. BISHOP. The Overture, Songs, Duets,
Glees and Chorusses, in Shakspeare's Play of the *Two
Gentlemen of Verona*, as performed at the Theatre Royal,
Covent Garden.

2. When I have seen the hungry Ocean gain. (*Sonnet* 64, lines
5—12.) Solo, A. ... 7
3. Say tho' you strive to steal yourself away. (*Sonnet* 92, alterd.)
Duet, S.A. ... 11
4. Oh never say that I was false of heart. (*Sonnet* 109, lines 1—4
and 13—14.) Solo, S. ... 19
5. Good night! Good rest! (*Pass. Pilgrim*, 14.) Glee S.A.T.B. 25
6. When in disgrace with Fortune. (*Sonnet* 29, lines 1—4, 9—12 :
curse, l. 4, alterd to *moan*; *sings hymns*, l. 12, alterd to
to sing.) Solo, S. ... 34
7. To see his face, the Lion walks along. (*Ven. and Adon.* st. 183.)
Round for 4 male Voices ... 41
8. Who is Sylvia? (*Two Gent. of Verona*.) Glee, S.A.T.T.B. 51
9. That time of year. (*Sonnet* 73, lines 1—8.) Cavatina, S. ... 59
10. Now the hungry Lions Roar. (*M. N. Dr.*, V. i. 358—369.)
Chorus, A.T.T.B. ... 62
11. On a day, alack the day! (*L. L. Lost*, and *Pass. Pilg.*)
Duet, S.C. ... 63

¹ No. 4 is 'Come o'er the brook, Bessè, to me' (*Lear*), with a spurious
continuation, set as a Glee for 4 Voices, S., A. or S. 2, T. B., p. 22. The
burden, p. 26 and 31, is from Dr. Calcott.

12. Should he upbraid. (*Taming of the Shrew*, II. i. 167—173, alterd. See the lines below, p. 53.) Solo, S. ... 75
13. "How like a Winter." (*Sonnet* 97, lines 1—4, followed by a Chorus of 4 lines patcht up from *As you like it* (see p. 8 above), and then a Duet, S1 taking *Sonnet* 25, lines 1—4, while S2 takes *Sonnet* 97, lines 1—4.) ... 81

1821. CHARLES E. HORN. Songs, Duets, &c., in *The Tempest*, as performed at the Theatre Royal, Covent Garden. (Not in Brit. Mus.)

Shall I compare thee to a summer's day? (*Sonnet* 18.) Duet, S.C.

Take all my loves. (*Sonnet* 40.) Solo, T. or B.

Being your slave, what should I do? (*Sonnet* 57.) Solo.¹

1823. CHARLES E. HORN. Songs, Duets, Chorusses, &c., in *The Merry Wives of Windsor*, as performed at the Theatre Royal, Drury Lane. (Not in Brit. Mus.)

I know a bank. (*M. N. Dream.*) Duet, S.C.

All that glitters is not gold. (*Merchant of Venice.*) Duet, S.C.

Blow, blow, thou winter wind. (*As You Like It.*) Song, T. Sung by Braham.

Crabbed age and youth. (*Pass. Pilgrim.*) Song.

Even as the sun. (*Venus and Adonis.*) Song, S.

It was a lording's daughter. (*Pass. Pilgrim.*) Song, S.

When it is the time of night. (*M. N. Dream.*) Solo, S.

Trip, trip, away. (*M. N. Dream.*) Chorus of Fairies. S.T.B.

1824. HENRY R. BISHOP. The Whole of the Music in *As you like it*, as performed at the Theatre Royal, Covent Garden [&c.]. The Three Songs composed for the above Play, by Dr. Arne. The poetry Selected entirely from the Plays, Poems, and Sonnets of Shakspeare.

- (1. Overture) 10
2. Whilst inconstant Fortune smiled² (*Passionate Pilgrim*, 20)
Duetto, S.C. 10
3. Ah³ me! what eyes hath Love put in my head (*Sonnet* 148).
Solo, M.-S. 15

¹ Follows the spurious 'Kind fortune smiles.' (Dryden and Davenant, *The Tempest.*) Duet, S.T.

² 'Whilst . . find,' l. 29-34, 6 lines; then l. 51-8, 'She (for He) that is . . . foe,' 8 lines.

³ O.—Shakspeare. The last 2 lines of the Sonnet are not set.

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4. Oh Time! thou shalt not boast that I do change (<i>Sonnet</i> 123). Solo, S.	18
5. E'en as the Sun with purple-colour'd face (<i>Ven. & Ad. st. 1</i>). Glee, A.T.T.B.	25
6. Under the Greenwood Tree (<i>As you like it</i>). Dr. Arne, Solo, T.	34
7. Fair was my Love (<i>Passionate Pilgrim, 7</i>). Solo, T. ...	38
8. Crabbed Age and Youth (<i>Passionate Pilgrim, 12</i>). Trio, S.C.B.	43
9. Blow, blow, thou wintry Wind (<i>As you like it</i>). Dr. Arne, Solo, T.	51
10. Lo! in the Orient when the gracious light (<i>Sonnet 7, lines 1-8</i>). Glee and Chorus	54
11. Oh, ¹ thou obdurate (<i>Venus and Adonis, st. 34, 35</i>). Solo, T. ...	61
12. When Daisies pied (<i>Love's Labour's Lost</i>). Dr. Arne, Solo, S.	67
(13. March and Dance... ..	71)
14. Then is there Mirth in Heaven (<i>As you like it</i>). Solo, C. ...	73

1839. GEORGE NICKS. Ophelia's Airs in Shakspeare's Play of *Hamlet*, as they were wont to be sung at Covent Garden Theatre by a highly popular and distinguished vocalist [*i. e.* Miss Stephens, afterwards Countess of Essex]. Dedicated with permission to the Countess of Essex.

- | | | |
|--|--------|---|
| 1. How should I your true-love know? }
He is dead and gone, Lady }
White his shroud as mountain snow } | | 2 |
| 2. Good morrow! 'Tis S. Valentine's day | ... | 3 |
| 3. They bore him bare-faced on the bier | ... | 4 |
| 4. For bonny sweet Robin is all my Joy | ... | 5 |
| 5. And will he not come again? | ... | 6 |

[The traditional airs arranged with accompaniments by G. Nicks.]

1843. FELIX MENDELSSOHN BARTHOLDY. The Music to Shakspeare's *Midsummer Night's Dream*. This is all instrumental with the exception of:

- | | |
|--|--|
| 3. You spotted snakes with double tongues. Duet S.S., and Chorus S.S.A.A. | |
| 12. Through the house give glimmering light. Chorus S.S.A.A., with Solo for S. 'First rehearse this song . . . bless the place.' | |

¹ Art.—Shakspeare.

1847 (?). Shakspeare Songs, edited by Charles Jefferys.
Jefferys and Nelson.

1. Blow, blow thou winter Wind (*As you like it*). Tenor Solo. Dr. Arne.
2. Under the Greenwood Tree (*As you like it*). Tenor Solo. Dr. Arne.

ab. 1850. J. REEKES. Six Shakspeare Songs. (Not in B.
Mus.)

1. O Mistress mine. (*Tw. Night*.) Song.
2. Shall I compare thee to a Summer's day? (*Sonnet* 18, lines 1—3,
and 9.)
3. Full many a glorious Morning. (*Sonnet* 33.) Solo.
4. Farewell, thou art too dear. (*Sonnet* 87.) Solo.
5. If Love have left you twenty thousand tongues. (*Venus and Ad. st.*
130.) Solo, A. or B.
6. Wilt thou be gone. (*Romeo and Juliet*.¹) Solo.

1862. A. S. SULLIVAN. The Music to Shakespeare's
Tempest.

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2. Come unto these yellow sands. Solo, Soprano	
Hark, hark, the watch-dogs bark, &c. Chorus, S.A.T.B. }	14
Full fathom five. Solo, S.	
Sea-Nymphs hourly ring, &c. Chorus, S.A.T.B. }	17
3. While you here do snoring lie. Solo, Soprano...	22
9. Honour, riches, marriage blessing. Duet S.S., with Chorus	
for S.A.T.B.	63
12. Where the bee sucks. Solo, Soprano	100
[The remaining numbers consist of instrumental music.]	

1864. JOHN CAULFIELD. A Collection of the Vocal Music
in Shakespeare's Plays. 2 vols. J. Caulfield.

Vol. I. *The Tempest*.

² Come unto these yellow sands. Solo. Purcell	1
Hark, hark! the watch dogs bark. Chorus, S.A.T.B. Purcell ...	3
Full fathom five. Solo. Purcell	4

¹ J. L. Hatton's 'Overture and Music incidental to Shakspeare's Play of K. Henry VIII.,' 1855, consists of 6 pianoforte pieces; and no. 7, Fletcher's 'Orpheus with his Lute' set as a Duet for Soprano and Contralto.

B. Isaacson's 'Favorite Airs in Shakespeare's K. Henry V.,' 1858, is a set of 12 pianoforte bits of old airs and new music.

Bishop's Music to the *Tempest* is the pianoforte score.

² Before this, is Garrick's "Thou soft flowing Avon," set by Arne.

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Sea Nymphs hourly ring his knell. Chorus, S.A.T.B. Purcell ...	6
No more Dams. Solo. J. Smith	8
Where the bee sucks. Solo. Arne	12
Flout 'em and scout 'em. Catch for 3 Voices. Purcell ...	15
I shall no more to sea. } As sung by Mr. Jn. Bannister	16
The Ma-ter, the Swabber. }	
While you here do sleeping lie. Solo. ¹	18
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Midsummer Night's Dream.

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Merchant of Venice.

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Two Gentlemen of Verona.

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Anthony and Cleopatra.

Come thou Monarch of the Vine (II. vii.). Solo. Chilcot ...	133
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Twelfth Night.

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Farewell, dear heart. His eyes do show. But I will never ...	148
Come away, come away, Death. Solo. Dr. Arne	149
Hey Robin, jolly Robin. I'm gone, Sir	153
I was a little tiny Boy	154

Measure for Measure.

Take, oh take, those Lips away. Solo. Weldon	157
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¹ Follow, the spurious 'O bid your faithful Ariel fly' (p. 20); Symphony and Grand Chorus descriptive of a Storm and Shipwreck, composed by Thos. Linley, Junr. (p. 27); Grand Chorus, 'Arise ye Spirits of the Storm' (S.A.T.B.), (p. 30); 'Kind Fortune smiles,' Solo, H. Purcell (p. 48); 'Dry those eyes,' Solo, H. Purcell (p. 53); 'Where does the black Fiend,' Solo and Chorus 'In Hell,' H. Purcell (p. 57, 58); 'The owl is abroad,' Solo, J. Smith (p. 62); Grand Masque, 'Great Neptune,' H. Purcell, duet (p. 65).

² Two spurious songs follow: 'Haste Lorenzo' (p. 110), and 'To keep my gentle Jessy,' p. 116.

³ 'The annexed Piece ('Which is the Properest Day to Drink') is at present performed in the place of the Catch before mentioned,' p. 143-7.

Love's Labour's Lost.

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But shall I go mourn for that, my dear "	52
If Tinkers may have leave to live ... "	53
Jog on, jog on, the foot-path way ... "	54
Lawn as white as driven snow "	56
Will you buy any tape "	58
Get you hence. Trio. Dr. Boyce "	60

Othello.

And let me the Cannakin clink "	66
(King Stephen was a worthy peer "	68)

Cymbeline.

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They bore him bare-faced. For bonny sweet Robin. Solo, S.	87
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But Age, with all his stealing steps. Solo, T.	92

King Lear.

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He that keeps nor crust nor crumb "	95
The hedge-sparrow fed the cuckoo so long "	96
Fathers that wear rags "	97
That, Sir, which serves and seeks for gain "	98

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(A spurious Dirge for *Romeo and Juliet*, S.S.T.T., follows, at p. 161; and 'When Daisies pied,' from *L. L. Lost*, is given at p. 147—150.)

1864. *Shakspeare Vocal Album (and Magazine¹).*

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¹ This is the Album in separate Songs, but with the same paging.

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Full fathom five.					
<i>Tempest</i>	...	Air	...	Purcell	129
Good morrow ! 'tis St. Valentine's day.					
<i>Hamlet</i>	...	...	...	Anc. Melody	158
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<i>Cymbeline</i>	...	Serenade	...	Schubert	80
Hark, the lark.					
<i>Cymbeline</i>	...	Quartett	...	Cooke	234
Hark, hark ! the watch-dogs bark.					
<i>Tempest</i>	...	Chorus	...	Purcell	136
He is dead and gone, lady.					
<i>Hamlet</i>	...	...	...	Anc. Melody	157
His beard was as white as snow.					
<i>Hamlet</i>	...	...	...	Anc. Melody	160
(How can I learn? Words by W. Ball.					
Song	...	...	...	Anc. Melody	113
How should I your true love know.					
<i>Hamlet</i>	...	...	...	Anc. Melody	157
I know a bank.					
<i>M. N. Dream</i>	...	Duet	...	Horn	190
If Love make me forsworn.					
<i>L. L. Lost</i>	...	Song	...	Major	108
If Music be the food of Love.					
<i>Twelfth Night</i>	...	Canzonet	...	Clifton	70
It was a lordling's daughter.					
<i>Pass. Pilgrim</i>	...	Song	...	Horn	33
It was a lordling's daughter.					
<i>Pass. Pilgrim</i>	...	Song	...	Shield	94
Lawn as white as driven snow.					
<i>Winter's Tale</i>	...	Song	...	W. Linley	59
(Light o' love. Words by Wm. Ball.					
Song	...	...	...	Anc. Melody	113
Lo ! here the gentle lark.					
<i>Venus & Adonis</i>	Song	...	Bishop	...	83
Now the hungry lion roars.					
<i>M. N. Dream</i>	...	Song	...	W. Linley	121
On a day, alack the day.					
<i>L. L. Lost</i>	...	Duet	...	Bishop	176
O happy fair.					
<i>M. N. Dream</i>	...	Trio	...	Shield	205

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Ophelia's airs.	
<i>Hamlet</i>	Anc. Melody ... 157
Orpheus with his Lute. (Fletcher.)	
<i>Henry VIII.</i> ... Song ...	Bishop ... 150
Orpheus with his Lute. (Fletcher.)	
<i>Henry VIII.</i> ... Duet ...	Gabriel ... 197
Pardon, Goddess of the Night.	
<i>Much Ado</i> ... Song ...	Chilcot ... 142
(The) Poor Soul sat sighing.	
<i>Othello</i> Ballad ...	Hook ... 146
Sea-nymphs hourly ring his knell. ¹	
<i>Tempest</i> ... Chorus ...	Purcell ... 132
She never told her love.	
<i>Twelfth Night</i> Canzonet ...	Haydn ... 68
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<i>The Shrew</i> (alterd) Song ...	Bishop ... 18
Sigh no more, ladies. ²	
<i>Much Ado</i> ... Song ...	Arne ... 104
Sigh no more, ladies.	
<i>Much Ado</i> ... Trio or Quintett	Stevens ... 212
Tell me where is Fancy bred.	
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They bore him bare-faced.	
<i>Hamlet</i>	Anc. Melody ... 150
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<i>As you like it</i> ... Song ...	Arne ... 45
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When daisies pied.	
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Where the bee sucks.	
<i>Tempest</i> ... Air ...	Arne ... 10
White his shroud.	
<i>Hamlet</i>	Anc. Melody ... 158
Who is Sylvia?	
<i>Two Gentlemen</i> Song ...	Schubert ... 50
Who is Sylvia?	
<i>Two Gentlemen</i> Song ...	Leveridge ... 100
Ye spotted snakes.	
<i>M. N. Dream</i> ... Quartett ...	Stevens ... 240

¹ 'Sweet Anne Page' ('With thee fair summers joys appear') follows, p. 42. Then Wm. Ball's 'Light o' Love,' p. 113.

² 'Thou soft flowing Avon,' Garrick's Ode to Shakspeare, set by Arne, follows, p. 1.

³ 'The Warwickshire lad,' Jubilee Music, 1769. Song and Chorus; Dibdin, is on p. 125.

1865. The Music in Shakspeare's *Tempest*, by Purcell, Arne, Smith and Linley. New Edition, with additions by Dryden, &c. London. C. Lonsdale. [I give only the genuine pieces, as usual.]

	PAGE
No more Dams I'll make for fish. Solo. J. C. Smith.	25
Come unto these yellow Sands. Solo and Chorus, S.A.T.B. Purcell.	28
Full fathom five. Solo and Chorus, S.A.T.B. Purcell	31
Where the bee sucks. Solo. Dr. Arne	56
" " " " Quartet, S.C.T.B. Harmonised by W. Jackson of Exeter	59
(Four spurious lines are added, followed by the genuine 'Over park, over pale, Thorough bush, thorough briar; Over hill, over dale, Thorough flood, thorough fire' (<i>M. N. Dream</i>); and then 'Merrily, merrily' comes in again.)	
While you here do snoring lie. Solo. T. Linley. Appendix ...	69
Ere you can say 'Come and go.' Solo. T. Linley	71
Honour, riches, marriage, blessing. Duet. W. Linley	77

1866(?). Chappell's Musical Magazine. Edited by E. F. Rimbault. No. 47. — Thirteen Standard Songs of Shakspeare. Price 1s.

1. Blow, blow, thou winter wind (*As you like it*). Solo. Dr. Arne.
2. Where the bee sucks (*Tempest*). Solo. Dr. Arne.
3. Under the greenwood tree (*As you like it*). Solo. Dr. Arne.
4. When daisies pied (*L. L. Lost*). Solo. Dr. Arne.
5. Come unto these yellow sands (*Tempest*). Solo and Chorus.
6. Full fathom five (*Tempest*). Purcell.
- (7. Oh! bid your faithful Ariel fly. (Words attributed to Dr. Laurence.)
T. Linley.¹)
8. Sigh no more, ladies (*Much Ado*). Solo. R. J. S. Stevens.
9. Bid me discourse (*Ven. and Ad.*). Solo. Sir H. R. Bishop.
10. Who is Sylvia? (*Two. Gent.*). Solo. F. Schubert.
11. Hark! the lark (*Cymbeline*). Solo. F. Schubert.
12. On a day (for two voices) (*L. L. Lost*). Sir H. R. Bishop.
13. The airs sung by Ophelia (*Hamlet*). Traditional. 'How should I'; 'Lady, he is dead'; 'White his shroud'; 'Good morrow'; 'They bore him bare-faced'; 'For bonny sweet Robin'; 'And will he not come'.

¹ See note, p. xx.

1864. Choral Songs. (S.A.¹T.B.) . . . by G. A. MACFARREN.
Novello and Co. (Thirteen of em : the first by Fletcher ;
the next 6 by Shakspeare.)

- No. 1. "Orpheus with his Lute" (by Fletcher). *Henry VIII.*, p. 1.
 „ 2. Song of Winter. "When Icicles hang by the Wall." *Love's
Labour's Lost*, p. 5.
 „ 3. "Come away, come away, Death !" *Twelfth Night*, p. 9.
 „ 4. Song of Spring. "When Daisies pied." *Love's Labour's Lost*.
 (A fresh p. 1—5.)
 „ 5. "Who is Sylvia?" *Two Gentlemen of Verona*, p. 20.
 „ 6. "Fear no more the Heat o' the Sun." *Cymbeline*, p. 24.
 „ 7. "Blow, blow, thou Winter Wind." *As you like it*, p. 30.

1869. Eight Shakspeare Songs, set to Music in Four Parts,
by G. A. MACFARREN. Novello's Part-Song Book.
Second Series. Book XV. Price 1s. 4d.

- NO.
 124. "Sigh no more, Ladies." *Much Ado*.
 125. "You spotted Snakes." *Mids. Night's Dream*.
 126. "Take, O take those Lips away." *Meas. for Measure*.
 127. "It was a Lover and his Lass." *As you Like it*.
 128. "O Mistress mine." *Twelfth Night*.
 129. "Under the Greenwood Tree." *As you like it*.
 130. "Hark the Lark." *Cymbeline*.
 131. "Tell me where is Fancy bred." *Merch. of Venice*.
 [In later numbers of this 2nd Series of Novello's Part-Song Book,
are two Part-Songs by Richard Reay :]
 146. "As it fell upon a Day." *Pass. Pilgrim*; by Richard Barnfield.
 Treble, A.T.B !
 149. "Take, Oh take those Lips away." *Meas. for Measure*. Treble,
 A.T.B.

18 . . Sir H. R. Bishop's GleeS and Choruses. A Selection,
publisht by Novello.

7. "Who is Sylvia?" (*Two Gent. of Verona*.) Key of G. S.A.T.B. 2d.
 15. "What shall he have?" (*As you like it*.) Key of E flat.
 A.T.T.B. 2d.
 18. "Come, thou monarch." (*Antony and Cleopatra*.) Key of D.
 A.T.B. 2d.
 33. "Good night, good rest." (*Pass. Pilgr.*) Key of C. S.A.T.B. 2d.
 58. "Blow, blow, thou winter wind." (*As you like it*.) Key of G.
 S.A.T.B. 2d.

¹ Or 2nd Soprano. These Songs also appear in Novello's Part-Song Book,
1st Series.

18 . . . Novello's Secular Music. Glees, Madrigals, or Part-Songs, for Four Voices (S.A.T.B. unless otherwise expressed). 1½*d.* each.

124. "Full Fathom five." (*Tempest.*) S. solo and Chorus. Purcell.
 124. "Come unto these yellow sands." (*Tempest.*) Purcell.
 67. "Hark, the Lark." (*Cymbeline.*) Dr. Cooke.
 81. "Sigh no more, Ladies." (*Much Ado.*) S.S.A.T.B. Stevens.
 275. " " " " " " " (S.A.T.B.) Macfarren.
 254. "Tell me where is Fancy bred." (*Merchant.*) Mrs. M. Bartholomew.
 49. "The cloud-capt Towers." (*Tempest.*) Stevens.
 246. "Who is Sylvia?" (*Two Gent. of Verona.*) G. A. Macfarren.
 64. "Ye spotted Snakes." (*Mids. N. Dream.*) R. J. S. Stevens.

18 . . . JOHN PARK, D.D. Songs composed and in part written by the late Rev. John Park, D.D., St. Andrews. With introductory notice by Principal Shairp, LL.D., St. Andrews; published 1876. (Not in Brit. Mus.) Among the Contents are:

Sigh no more, ladies. (<i>Much Ado.</i>)	...	...	...	...	52
Under the greenwood tree. (<i>As You Like It.</i>)	...	...	...	...	77
Come away, come away, death! (<i>Twelfth Night.</i>)	...	...	...	...	82
When daisies pied. (<i>Love's Labour's Lost.</i>)	...	...	...	...	159
Orpheus with his lute. (<i>King Henry VIII.</i>)	...	...	...	...	245

1878. SIMPSON, Richard (the late: Member of the New Shakspeare Society's Committee). *Sonnets of Shakspeare*, selected¹ from a Complete Setting, and *Miscellaneous Songs*. London. Stanley Lucas, Weber and C.

SONNETS.

No.		PAGE
No. 5.	'Those hours that with gentle hand did frame'	1
No. 6.	'Then let not Winter's rugged hand deface'	6
No. 7.	'Lo, in the Orient'	13
No. 27.	'Weary with toil, I haste me to my bed'	19
No. 58.	'That God forbid, that made me first your slave'	26
No. 59.	'If there be nothing new, but that which is'	31

¹ The selection, from a great number of songs submitted to her, has been kindly made by Mrs. Macfarren, wife of the eminent Professor, and Principal of the Royal Academy of Music, 'Notice' by Mrs. Simpson. April 1878.

	PAGE
No. 63. 'Against my love shall be as I am now'	37
No. 71. 'No longer mourn for me when I am dead'	43
No. 73. 'That time of year thou may'st in me behold'	50
No. 81. 'Or shall I live, your epitaph to make'	56
No. 96. 'Some say thy fault is youth'	63
No. 110 (a). 'Alas, 'tis true I have gone here and there'	68
No. 110 (b). 'Alas, 'tis true I have gone here and there'	74

MISCELLANEOUS SONGS.¹

'When daisies pied' [<i>L. L. Lost</i> : called <i>As you like it</i> , p. 83]	83
'Good Night' [<i>Pass. Pilgrim</i>]	91
'Come unto these yellow Sands' [<i>The Tempest</i>]	106
'Tis double death' [Stanza 160 from <i>Lucrece</i>]	108
'When that I was and a little tiny Boy' [<i>Twelfth Night</i>]	111
* * * * *	

Of the following books of Shakspeare Music given in Bohn's *Lowndes*:—

Dr. W. Boyce's *Masque* in the *Tempest* is not in the British Museum.
S. Arnold's *Macbeth* consists of instrumental music only.

For the following (imperfect) list of German and other foreign Shakspeare music, I am indebted to Mr. Ewald Flügel of Leipzig.

- Schumann, the last Clown's song, 'When that I was a little tiny Boy.' (*Twelfth Night*.) A flat, 6/8, in Opus 127.
- Schumann, Opus 21. Novellette, No. 3: 'When shall we three meet again?' (*Macbeth*.)
- Franz Schubert and T. Kücken wrote music for 'Hark, the Lark.' (*Cymbeline*.)
- Henry Hugo Pierson (Opus 63): "Drei Gedichte von W. Shakspeare für eine tiefe Stimme." Leipzig, Rieter—Biederman. (1) 'Tell me where is fancy bred?' (*M. of Venice*.) (2) 'Who is Sylvia?' (*Two Gentlemen of Verona*.) (3) 'Fear no more the heat o' the sun.' (*Cymbeline*.)
- Mendelssohn (Opus 61) made a composition of the whole *Midsummer Night's Dream*. (Partitur und Orchesterstimmen.)
- Schwanbeyer, Duetto from *Romeo* ('Per quel ch'or,' 'Bei Luna's Schimmer'). Berlin, 1851. Damköhler's Printing House.
- Alvensleben, G. von—'From a drama of Shakspeare's' in his Opus 4.

¹ I give only the Shakspeare ones.

The following I take from 'Oscar Paul,¹ *Die Tonkunst im Zusammenhange mit Shakespeare, 1864*,' written for the 23rd of April, for the Shakspeare Festivities.²

We have whole opera-settings of

8. *Romeo*, by Zingarelli, Vaccai, Bellini, Gounod 1867, Marquis D'Ivry 1871.
9. *Othello*, by Rossini. Produced in 1816.
10. *Macbeth*, by Chelard, Verdi, and Taubert.
11. *Merry Wives*, by Nicolai, Balfe (*Falstaff*) 1845 (there's also an opera '*Falstaff*,' a by Adam, and b by Salieri).
12. *Coriolanus*, by Niccolini.
13. *Amleto*, by Francesco Gassarini, Venice, 1705. Words by Apostolo Zeno. Produced in London as a Pasticcio in 1712. (See Burney's *Hist. of Music*, vol. iv, p. 231.) By Buzzola; and by Ambroise Thomas, 1868.
14. *Tempest*, by Reichardt; by Zumsteg (with the title, '*Die Geisterinsel*') ; by Jüllien; by Halévy (version by Scribe originally intended for Mendelssohn).
15. *Taming of the Shrew* (*Der Widerspänstigen Zähmung*), by Hermann Götz, pub. 1875.

Parts of Shakspeare's plays have been composed.

16. Parts of *Macbeth* by Gallus.
17. Parts of the *Tempest* by Taubert; by Alphonse Duvernoy (*poème symphonique pour soli, chœurs, et orchestre*), 1880.
18. Parts of *As You Like It*, by Tausch.
19. Song in *Cymbeline* ('*Horch, Horch, die Lerch*'), by Schubert.

Orchestra-compositions:

20. Dramatic Symphony to *Romeo*, by Berlioz.
21. Overture to *Romeo* by Steibelt, and one by Ilinski.
22. Overture to *Hamlet*, by Gade, Liszt, and Joachim; Mannsfeldt-Pierson is author of the funeral march in *Hamlet*.
23. Overture to the *Tempest*, by J. Rietz, J. Hager, and Vierling.
24. „ „ *Macbeth*, by Spohr, and by Pearsall.
25. „ „ *Lear*, by Berlioz.
26. „ „ *Cæsar*, by Schumann.
27. „ „ *Two Gentlemen of Verona*, by Street.
28. „ „ *King John*, by Radecke.
29. „ „ *Coriolanus*, by Bernh. Anselm Weber.
30. „ „ *Othello*, by Christ. Müller.
31. „ „ Music for the Entr'actes of *Othello*, by Emil Titl (for the performances of the Burgtheater, Vienna).

¹ With additions by Mr. W. Barclay Squire.

² An article scarcely to be got in England.



All's Well that Ends Well.

Act I. Scene iii. lines 67—75.

"WAS THIS FAIRE FACE THE CAUSE, QUOTH SHE?"

[The scene is laid in the palace of Count Bertram, at Rousillon. There are present the Countess. Bertram's mother, her steward, and the clown Lavache.]

Steward. May it please you, Madam, that hee bid *Hellen* come to you : of her I am to speake.

Countesse of Rossillion (to the Clowne, LAVATCH). Sirra ! tell my gentlewoman I would speake with her ; *Hellen*, I meane. 66

Clowne. [sings] "*Was this faire face the cause,*" quoth *she*, 67

"*Why the Grecians sack'd Troy ?*"

Fond done, done fond !

Was this King Priams ioy ? 70

With that she sigh'd as she flood, [bis. 71

And gaue this sentence then :

"*Among nine bad, if one be good,*

Among nine bad, if one be good,

There's yet one good in ten." 75

Countesse. What ! "one good in tenne" ? you corrupt the song, sirra ! 77

Clowne. One good woman in ten, Madam ; which is a purifying ath'fong : would God would serue the world fo all the yeere ! wee'd finde no fault with the tithe woman, if I were the Parson. "One in ten," quoth a ! And wee might haue a good woman borne but ore¹ euerie blazing starre, or at an earthquake, 'twould mend the Lotterie well : a man may draw his heart out, ere a plucke one. 84

[For the verse (l. 58—61) which comes before the passage quoted above, see p. 2.]

WM. LINLEY, A.D. 1816. Solo : Tenor or Bass. The 'Dramatic Songs of Shakspere,' by Wm. Linley.

¹ ore = over.

All's Well, Act I. Scene iii. lines 58—61.

“FOR I THE BALLAD WILL REPEATE.”

Countessè. Wilt thou euer be a foule-mouth'd and calumnious knaue?

Clowne. A Prophet I, Madam; and I speake the truth the next waie:

For I the Ballad will repeate, 57
Which men full true shall finde; 58
Your marriage comes by destinie,
Your Cuckow sings by kinde. 61

Countessè. Get you gone, fir! Ile talke with you more anon.

[No setting of this verse is known.]

Anthony and Cleopatra.

Act II. Scene vii. lines 120—125.

SONG.

“COME, THOU MONARCH OF THE VINE.”

[The triumvirs, Octavius Cæsar, Mark Antony, and Lepidus, with their followers, have been banqueting with Sextus Pompeius,¹ on board his galley. Before they part, Enobarbus, a friend of Antony, proposes that they should “daunce now the *Egyptian* Backenals, And celebrate our drinke.”]

Enobarbus. All take hands!

[*To Musicians.*] Make battery to our eares with the loud Muficke!

¶² The while Ile place you: then the Boy shall sing;

The holding,³ euery man shall beare as loud,

As his strong fides can volly.

[*Musicke Playes.* ENOBARBUS places them hand in hand.

The Song.

Come, thou Monarch of the Vine,
Plumpie Bacchus with pinke eyne! 121
In thy Fattes our Cares be drown'd,
With thy Grapes our haïres be Crown'd! 123
Cup vs, till the world go round,
Cup vs, till the world go round! 125

THOS. CHILCOT, about 1750. Solo, Tenor, or Bass by transposition. Chilcot has left out the fifth line. Caulfield's Collection, 1864.

¹ Son of Pompey the Great.

² ‘¶’ marks that the Speaker addresses some fresh person.

³ *holding*, burden.

- Another. Name unknown, 1759. See Roffe, p. 3.
 WM. LINLEY, about 1815. Solo, Boy, with Chorus for Treble (Boy), Alto, Tenor, and Bass. Linley's 'Dramatic Songs of Shakspeare,' 1816.
 SCHUBERT (d. 1828). Solo, Tenor or Bass. A verse added in German and English. 'Shakspeare Vocal Album (1864);'¹ and 'Shakspeare Vocal Magazine,' 1864, p. 118.
 SIR H. BISHOP, 1837. Chorus for three male voices. Composed for the *Comedy of Errors*. Novello. Arranged for Soprano, Contralto, Tenor, and Bass (Lonsdale's 'Shakspeare Vocal Album,' 1864, p. 226. Now publisht by Augener, Newgate St.).
 Ditto, rearranged by Hatton, 1862. Chorus, S.A.T.B. 'Shakspeare Vocal Album,' 1864, and Ashdown.
 WEISS, 1863. Bass Solo.

As You Like It.

Act II. Scene v. lines 1—8, 34—39.

"UNDER THE GREENE WOOD TREE."

[Sung by Amiens to the melancholy Jaques and his mates with the banisht Duke "in the Forreft of *Arden*, and a many merry men with him; and there they liue like the old *Robin Hood* of *England*: they say many yong Gentlemen flocke to him euey day, and fleet the time carelesly, as they did in the golden world."—I. ii. 105—109.]

Enter AMYENS, IAQUES, & others.

Song.

Amyens. *Vnder the greene wood tree,*
who loues to lye with mee, 2
And turne his merrie Note
vnto the sweet Birds throte,
Come hither! come hither ' come hither:
Heere shall he see
Noemie,
But Winter and rough Weather.

* * * * *

Song.

[*Altogether heere.*

Who doth ambition shunne,
and loues to liue i' th Sunne; 35
Seeking the food he eates,
and pleas'd with what he gets, 37
Come hither! come hither! come hither!
Heere shall he see, &c.

¹ Not the piano-forte solo volume 'The Shakspeare Album, or Warwickshire Garland.' London: Lonsdale and Longmans, 1862; 26, Old Bond St

DR. T. A. ARNE, 1740. Solo, Tenor.¹

MARIA HESTER PARK, about 1790. Three voices.

STAFFORD SMITH, about 1792. Glee for four voices.

*EDWARD SMITH BIGGS, about 1800. Three voices.

WM. LINLEY, *Shakspeare's Dram. Songs*, 1816. (Chorus only to Arne's Song.) Chorus: "Who doth ambition shun?" for S.S.B., or T.T.B., to follow Dr. Arne's Song.

SIR HENRY BISHOP, 1824.² Dr. Arne's melody arranged for four male voices, and in this form introduced into the *Comedy of Errors*.

*G. A. MACFARREN, 1869. S.A.T.B. Part-Song. Novello.

*DR. JOHN PARK, 1876. Song.

*H. W. WAREING, 1878. S.A.T.B. Part Song. Novello.

As You Like It, Act II. Scene vii. lines 173—189.

"BLOW, BLOW, THOU WINTER WINDE!"

Duke Senior (to Old ADAM, and his young Master, ORLANDO, at their Meal in the Forrest of Arden). Welcome! fall to! I wil not trouble you

As yet, to question you about your fortunes.

³ ¶ Giue vs some Muficke! ¶ and, good Cozen, sing! 172

Song.

Amyens. *Blow, blow, thou winter winde!* 173

Thou art not so vnkinde

As mans ingratitude; 175

Thy tooth is not so keene,

Because thou art not seene,

Although thy breath be rude. 178

Heigh ho! sing, heigh ho! vnto the greene holly:

Most Frendship is fayning; most Louing, meere folly: 180

Then, heigh ho, the holly!

This Life is most iolly. 182

Freize, freixe, thou bitter skie! 183

That dost not bight so nigh

As benefitts forgot; 185

Though thou the waters warpe,

Thy stinging is not so sharpe

As freind remembred not. 188

Heigh ho! sing, &c.

¹ Roffe has, in error, entered as a setting of Shakspeare's words, an old ballad in an Ashmole MS., mentioned by Chappell, *Pop. Mus.*, ii. 539, 541. The words are given by Chappell at p. 541.

² He also arranged Dr. Arne's Melody for Voice and Piano in his 'The whole of the Music in *As you like it*.' 1824. p. 34—7.

³ '¶' marks that the Speaker addresses some fresh person.

- DR. T. A. ARNE, 1740. Tenor, or Bass by transposition (ed. 1854, 1856, &c.).
- JOHN DANBY, about 1785. Three Tenors and one Bass. Arne's Melody harmonized.
- R. J. S. STEVENS, about 1790. Glee, S.A.T.B. Novello.
- WM. LINLEY, 1816. "Heigh ho" Chorus, to follow Arne's Song. Linley's 'Dramatic Songs of Shakspeare,' 1816.
- *C. E. HORN, 1823. Song, T. Sung by Braham in the operatized *Merry Wives of Windsor*.
- SIR HENRY BISHOP, 1824.¹ Four male voices, and S.A.T.B. Introduced in the operatized *Comedy of Errors*. Arne's Melody harmonized, and the burthen from Stevens's Glee. Novello; also S.A.T.B. Novello.
- SAMUEL WEBBE, about 1830. Glee for five voices.
- HON. MRS. DYCE SOMBRE. Contralto or Bass Song, without the burthen 'Heigh ho'.
- *MRS. A. S. BARTHOLOMEW (*first MOUNSEY*), 1857. Part Song, S.A.T.B. 'Six four-part Songs,' No. 3. Novello.
- AGNES ZIMMERMANN, 1863. Song. Novello.
- *G. A. MACFARREN, 1864. Part Song, S.A.T.B. Novello. 'Choral Songs,' No. 7.
- R. SCHACHNER, 1865. Part Song. Addison and Lucas.

As You Like It, Act III. Scene ii. lines 81—8, 142—7.

"FROM THE EAST TO WESTERNE IND."

[Rosalind, drest as a young man, finds stuck on a tree in the Forest of Arden, some verses praising her, written by her lover Orlando. She reads them to the Clown, Touchstone, and the peasant, Corin.]

From the East to westerne Inde,
no iewel is like Rosalinde. 82

Hir worth, being mounted on the winde,
through all the world beares Rosalinde. 84

All the pictures fairest linde,
are but black to Rosalinde. 86

Let no face bee kept in mind,
but the faire of Rosalinde! 88

* * * * *

[Thus F. Rosalinde of manie parts, 142

by Heauenly Synode was devis'd;
Of manie faces, eyes, and hearts,
to haue the touches deereft pris'd. 145

Heauen would that shee these gifts should haue,
and I to liue and die her slave. 147

*SIR ARTHUR S. SULLIVAN, 1865. Solo, Soprano. Called 'Rosalind.' Metzler & Co.

¹ He also arranged Dr. Arne's Melody for Voice and Piano in his 'The whole of the Music in *As You Like It*,' 1824. p. 51.

As You Like It, Act IV. Scene ii. lines 10—17.

"WHAT SHALL HE HAVE, THAT KIL'D THE
DEARE?"

GLEE OR PART-SONG.

Enter IAQUES and Lords, like Forrefters.

Iaques. Which is he that killed the Deare?

A Lord. Sir, it was I.

Iaques. Let's present him to the Duke, like a *Romane Conquerour*! and it would doe well to set the Deares horns vpon his head, for a branch of victory. ¶ Haue you no song, Forrefter, for this purpose? 6

A Lord. Yes, Sir.

Iaques. Sing it! 'tis no matter how it bee in tune, so it make noyfe enough. 9

Musicke.

Song.

A Lord. *What shall he haue, that kild the Deare?*

His Leather skin, and hornes to weare! 11

[Then sing him home: the rest shall beare this burthen.

Take thou no scorne to weare the horne!

It was a creft ere thou wast borne: 13

Thy fathers father wore it,

And thy father bore it: 15

The horne, the horne, the lusty horne,

Is not a thing to laugh to scorne! [Exeunt.

JOHN HILTON, about 1652. Round for four Bass voices. In Charles Knight's 'Shakspere.'

HENRY CAREY, 1723, or 1730. Solo. In 'Love in a Forest,' known as "The Huntsman's Song."

DR. PHILIP HAYES, about 1780. Three voices.

R. J. S. STEVENS, about 1790. Four male voices.

J. STAFFORD SMITH, about 1792. Glee: One Alto, Two Tenors, One Bass. In Caulfield's Collection.

WM. LINLEY, 1816. Two Sopranos and One Bass. An arrangement of J. S. Smith's Glee. Linley.

SIR HENRY BISHOP, 1824. Four male voices. A.T.T.B., in the operatized *Comedy of Errors*. In 'Shakspere Vocal Album' (1864), p. 219—for S.C.T.B. Pub. by Chappell.

*E. EDGAR, 1881. 'The horn, the horn.'

As You Like It, Act V. Scene iii. lines 14—31.

"IT WAS A LOVER, AND HIS LASSE."

[To the Clowne, (Touchstone,) and his country-wench, Audrey, whom he is about to marry,]

Enter two Pages.

1. *Page.* Wel met, honest Gentleman!

Clowne. By my troth, well met! Come, fit, fit, and a song!

2. *Page.* We are for you: fit i'th' middle! 8

1. *Page.* Shal we clap into't roundly, without hauking, or spitting, or faying we are hoarse? which are the onely prologues to a bad voice.

2. *Page.* I faith, y'faith! and both in a tune, like two gippies on a horse. 13

Song.

*It was a Louer, and his lassè,
With a hey, and a ho, and a hey nonino,
That o're the greene corne feild did passe, 16
In the spring time, the onely pretty ring time,
When Birds do sing, hey ding a ding, ding:
Sweet Louers loue the spring. 19*

*Betweene the acres of the Rie,
With a hey, and a ho, & a hey nonino,
These prettie Country folks would lie, 22
In spring time, &c.*

*This Carroll they began that houre,
With a hey, and a ho, & a hey nonino,
How that a life was but a Flower 26
In spring time, &c.*

*And therefore take the present time!
With a hey, & a ho, and a hey nonino;
For Loue is crownèd with the prime 30
In spring time, &c.*

Clowne. Truly, yong Gentlemen, though there vvas no great matter in the dittie, yet y^e note was very vntunable. 33

1. *Page.* You are deceiu'd, Sir; we kept time, we lost not our time!

Clowne. By my troth, yes; I count it but time lost, to heare such a foolish song. God buy¹ you! and God mend your voices!
¶ Come, *Audrie*! [Exeunt. 38

MORLEY, 1600. Solo. In Chappell's 'Music of the Olden Time,' pp. 204 and 704, and C. Knight's 'Shakspeare'. (Sung by Mr. Wilbey Cooper at the Crystal Palace, 23 April, 1859.—Roffe.)

R. J. S. STEVENS, 1786. Glee, S.S.A.T.B. Novello.

WM. LINLEY, 1816. Duet, S.C.

SIR HENRY BISHOP, 1824. Soprano Solo. Sung by Miss M. Tree in the operatized *Comedy of Errors*.—Roffe.

S. REAY, 1862. Madrigal. Novello.

EDWARD LODER, 1864. Part Song.

*F. STANISLAUS, 1868. Solo, Soprano or Tenor. Ashdown.

*G. A. MACFARREN, 1869. Part Song, S.A.T.B. Novello.

¹ buy = be with.

- *H. HILES, 1870. S.A.T.B. Novello.
 *C. H. HUBERT PARRY, 1874. 'Spring Song.' 'A Garland,' No. 2. Contralto. Sung by Madame Ant. Sterling. Boosey.
 *M. B. FOSTER, 1876. Solo, Contralto. Alfred Phillips. Kilburn.
 *J. MEISSLER, 1877.
 *OTTO PEINIGER, 1878. Song. Two Ditties, No. 2. Lucas & Weber.
 *C. LAHMEYER, 1881. 'In the spring time.'
 *D. DAVIES. Part Song. First sung May 7, 1883, at the Highbury Philharmonic Society.
 *DR. J. C. BRIDGE, Nov. 1883. Part Song, S.A.T.B. Novello.
 *B. LUARD SELBY. Part Song. Novello.
 *J. BOOTH. Part Song. Novello.
 *MICHAEL WATSON. Part Song, S.A.T.B. Ashdown.

As You Like It, Act. V. Scene iv. lines 101—8.

"THEN IS THERE MIRTH IN HEAVEN."

[Rosalind is the Duke's daughter, and is to wed Orlando. To the Duke, Orlando, and their fellows,]

Enter HYMEN, ROSALIND, and CELIA.

Still Musicke.

Hymen. *Then is there mirth in heauen,
 When earthly things made eauen*

Attone together. 103

Good Duke, receiue thy daughter !

Hymen *from Heauen brought her,
 (Yea, brought her hether,)* 106

*That thou mightst ioyn hir hand with his,
 Whose heart within his bosome is.* 108

DR. T. A. ARNE, 1740. Song.

SIR HENRY BISHOP, 1824. Song. Sung by Master Longhurst in the operatized *As You Like It*, p. 73.

In his setting of the operatized *Two Gentlemen of Verona*, 1821, Sir H. Bishop has, at p. 81-91, first a Soprano Solo, of the first four lines of *Sonnet 25*, then a Chorus made up of lines 104-5 above, part of the Hymen song below,¹ and then a duet, one Soprano taking the first four lines of *Sonnet 25*, the other, the first four of *Sonnet 97*. See *Sonnet 97*, below.

As You Like It, Act V. Scene iv. lines 134—9.

"WEDDING IS GREAT JUNO'S CROWNE."

[To the 4 couples about to wed,—Orlando and Rosalind, Oliver and Celia, the Shepherd and Phebe, and the Clowne Touchstone and Audrey,—Hymen says:]

¹ Good Duke ! receive thy Daughter !
 Hymen, from heaven brought her.
 Such Union is great Juno's crown :
 To Hymen, honour and renown !

Here's eight that muſt take hands,
To ioyne in *Hymens* bands, 122

* * * * *
Whiles a Wedlocke Hymne we ſing,
Feede your felues with queſtioning; 131
That reaſon, wonder may diminith
How thus we met, and theſe things finiſh! 133

Song.

Wedding is great Iunos crowne: 134

O bleſſed bond of boord and bed!

'Tis Hymen peoples euerie towne; 137

High wedlock then be honor'd!

Honor, high honor and renowne, 139

To Hymen, God of euerie Towne!

THOMAS CHILCOT, about 1740. Solo.

WM. LINLEY, 1816. Song. Linley's 'Dram. Songs of Shakspeare.'

*B. TOURS, 1882. Part Song. Unpublished.

Comedy of Errors.

Act II. Scene ii. lines 187—191.

"OH, FOR MY BEADS! I CROSSE ME FOR A
SINNER."

[This is not a song, but two couplets and a half of rymed verse. The slave Dromio of Syracuse, not able to understand how he is mistaken for his twin-brother slave of Ephesus (of whom he has never heard), or how his master—Antipholus of Syracuse—is supposed to be that master's twin-brother of Ephesus, of whose existence he has never been told, declares that he and his Master must be in 'Fairie-land':]

Luciana. Dromio, goe bid the ſeruants ſpred for dinner!

Syr. Dromio. [*aside*] Oh, for my beads! I croſſe me for a finner.

This is the Fairie land: oh, ſpight of ſpights!

We talke with Goblins, Owles, and Sprights; 189

If we obay them not, this will inſue:

They'll fucke our breath, or pinch vs blacke and blew. 191

DR. KEMP, d. 1824. Solo, Tenor, in Dr. K.'s 'Illustrations of Shakspeare.'

Cymbeline.

Act II. Scene iii. lines 21—27.

"HEARKE! HEARKE! THE LARKE AT
HEAVEN'S GATE SINGS."

[The foolish lout, Prince Cloten, serenades the perfect Imogen, (wife of Posthumus,) with whom he fancies he is in love.]

Cloten. I would this Muficke would come! I am aduised to giue her Muficke a mornings; they say it will penetrate.

Enter Muficians.

Come on! tune! If you can penetrate her with your fingering, fo; wee'l try with tongue too: if none will do, let her remaine; but Ile neuer giue o're. First, a very excellent good conceyted thing; after, a wonderful sweet aire, with admirable rich words to it; and then let her confider.

Song.

<i>Hearke! hearke! the Larke at Heauens gate sings,</i>	21
<i>and Phœbus 'gins arise,</i>	
<i>His Steeds to water at those Springs</i>	
<i>on chalic'd Flowres that lyes;</i>	24
<i>And winking Mary-buds begin to ope their Golden eyes.</i>	
<i>With euery thing that pretty is¹, my Lady sweet, arise!</i>	
<i>Arise, arise!</i>	27

THOMAS CHILCOT, about 1750. Solo.

THEODORE AYLWARD, 1770. Solo. (Key of E^b; from lower B to upper Ab.) Sung by Mrs. Vincent.

DR. BENJAMIN COOKE, 1792. Glee for S.A.T.B. Novello.

K. F. CURSCHMAN (d. 1841). Solo. Publ. 1851.

FRANZ SCHUBERT (d. 1828). Solo. Publ. 1842, 1851, 1856, &c. In Chappell's 'Thirteen Standard Songs of Shakspeare,' No. 11.

*T. KÜCKEN. Part Song, S.A.T.B. Novello.

*F. MOCHRING, 1865. 'Horch, horch, die Lerch', im Aether blau.' '6 Gesänge,' No. 4.

*HENRY LESLIE, 1867. An arrangement of Dr. Cooke's Glee for S.S.A.A. Novello.

*G. A. MACFARREN, 1869. Part Song, S.A.T.B. Novello.

*R. EMMERICH, 1874. 'Horch, horch, die Lerch', im Aether blau.' 'Fünf Gesänge,' &c. Op. 42, No. 1. Ständchen.

*E. H. THORNE. Part Song, S.S.C. Novello.

Cymbeline, Act IV. Scene ii. lines 258—281.

"FEARE NO MORE THE HEATE O' TH' SUN."

[Guilderius and Arviragus—seemingly peasant lads, but really the sons of King Cymbeline—sing over the apparently dead body of their unknown sister Imogen, disguised as a page, the Dirge which they had formerly sung over the corpse of their supposed mother Euriphile.]

Song.

Guilderius. <i>Feare no more the heate o'th' Sun,</i>	258
<i>Nor the furious Winters rages!</i>	
<i>Thou thy worldly task hast don,</i>	
<i>Home art gon, and tane thy wages.</i>	261

¹ One of the song-writers, seeing that the plural *bin* (ben) would ryme with 'begin' in l. 25, has, in spite of grammar, put *bin* here.

- Golden Lads and Girles all must,
As Chimney-Sweepers, come to dust.* 263
- Aruiragus. *Feare no more the frowne o'th' Great !
Thou art past the Tirants stroake.
Care no more to cloath and eate !
To thee, the Reede is as the Oake :* 264
*The Scepter, Learning, Physicke, must
All follow this, and come to dust.* 269
- Guiderius. *Feare no more the Lightning flash,* 270
Aruiragus. *Nor th'all-dreaded Thunderstone !*
- Guiderius. *Feare not Slander, Censure rash ;*
- Aruiragus. *Thou hast finish'd Ioy and Mone !* 273
- Both. *All Louers young, all Louers must
Consigne to thee, and come to dust.* 275
- Guiderius. *No Exorcisor harme thee !*
- Aruiragus. *Nor no witch-craft charme thee !* 277
- Guiderius. *Ghost unlaid forbear thee !*
- Aruiragus. *Nothing ill come neere thee !* 279
- Both. *Quiet consumption haue ;
And renown'd be thy graue !* 281
- DR. T. A. ARNE, (? ab. 1740). Solo. Sung by Mr. Lowe.
- Name unknown. ? 1746. See Geneste, vol. iv. p. 193. Solo. In G major. Caulfield's Collection.
- DR. BOYCE, 1758. (? Solo, or Glee. See Warren's 'Life of Boyce.') Called 'The Dirge in *Cymbeline*.'
- *DR. NARES, d. 1783. Glee for A.T.B. Warren's 'Collection of Glees, &c.' Vol. II. and Cramer.
- DR. NARES, d. 1783, and W. LINLEY, 1816. Trio for equal voices.
- *G. A. MACFARREN, 1864. S.A.T.B. Choral Songs, No. 6. Novello.
- *F. M. HAYES, 1881. 'The Dirge of Fidele.'
- *JAMES GREENHILL, 1884. Part Song, S.C.T.B. In *Memoriam* Miss TEENA ROCHFORD SMITH, died Sept. 4, 1883.

Hamlet, Prince of Denmark.

Act II. Sc. ii. ll. 116—119. (Qo. 2, sig. E 4.)

"DOUBT THOU THE STARRES ARE FIRE."

[Hamlet's Letter to Ophelia.]

Letter.

Doubt thou the Starres are fire ; 116
Doubt that the Sunne doth moue ;
Doubt Truth to be a lyer ;
But neuer doubt I loue ! 119

W. TINDAL, 1786. Op. 5. Solo Tenor. With an accompaniment for Flute, Violin, and Violoncello. 'Eight Ancient Ballads,' No. 8. (A 2nd verse added, not by Shakspeare.)

- R. J. S. STEVENS, 1790. Solo. With an accompaniment for two Flutes, two Violins, and one Bass.
 Ditto. The same melody harmonized as a Glee.
 J. FISIN, 1800 (?). Solo. 'Ten Songs,' No. 3. With an added verse.
 C. DIGNUM, ab. 1800. Solo Tenor. (With a 2nd verse by Dr. Moore.)
 M. KELLY, ab. 1800. Soprano Solo. Composed for Miss Abrams. 'Shakspeare Vocal Album,' p. 56. (The lines are enlarged, and a verse is added. Line 1 is, 'Doubt, *O most beautified*, that the stars are fire,' &c. &c.)
 WM. RUSSELL, ab. 1806 (1808, B. Mus. Cat.). Solo Tenor. Dedicated to Mr. J. P. Kemble.
 DR. J. KEMP, 1814. Tenor. Accomp. for Violoncello and Piano. 'Musical Illustrations of Shakspeare,' by Dr. Kemp.
 EDMUND KEAN. See Proctor's Life of E. Kean.—Roffe, p. 26.
 SIR JOHN STEVENSON. Glee for two Tenors and one Bass.
 J. DAVY, 1820. Duet for equal voices.
 J. PARRY. 1824. Tenor Recitative and Air. Sung by Braham in the operatised *Merry Wives of Windsor*.

Hamlet, Act III. Scene ii. lines 282-5.

"WHY, LET THE STROOKEN DEERE GOE
WEEPE."

[After the Play-scene, when the guilty Claudius has rusht from the Hall, Hamlet says (Quarto 2, sign. H 3):]

"*Why, let the strooken Deere goe weepe,* 282
The Hart vngaul'd play;
For some must watch, while some must sleepe:
Thus runnes the World away." 285

M. P. KING, 1803. Glee for three voices, unaccompanied.

SNATCHES OF OPHELIA'S SONGS. (IV. ii. Qo. 2, sign. K. 4.)

Hamlet, Act IV. Scene v. lines 23-30, 35, 37-39. (Qo. 2, sign. K. 4.)

"HOW SHOULD I YOUR TRUE LOVE KNOW?"

Shee sings.

Ophelia [mad]. *How should I your true Loue know,* 23
from another one?
By his Cockle hat and staffe,
and his Sendall, shoone. 26
 * * * * *
He is dead and gone, Lady! 27
he is dead and gone!
At his head, a grasgreene turph;
at his heeles, a sione. 30
 * * * * *

White his shroud as the mountaine snow 35
Larded all with sweet flowers ; 37
Which beweept to the ground did go
With true-loue showers. 39

*Old Melody. In Chappell's 'Music of the Olden Time,' p. 236. Linley's 'Dramatic Songs,' &c., Vol. ii. p. 50. Caulfield, Vol. ii. p. 83. Charles Knight's *Shakspeare*. George Nicks, 'Ophelia's Airs in *Hamlet*,' as sung by Miss Stephens. *Chappell's 'Thirteen Standard Songs of Shakspeare,' No. 13.

SIR J. STEVENSON. 1789. Glee for two Sopranos and one Bass.

M. V. WHITE, 1882. Solo. 1876 (?) (Known as "Ophelia's Song.") Boosey.

"THEY BORE HIM BARE-FASTE ON THE
BEERE."

Hamlet, IV. ii. (Qo. 2, sign. K. 4.) Song.
They bore him bare-faste on the Beere, 164
(Hey non, nony ; nony, hey nony ! [Fo. 1])
And in his graue rain'd many a teare 166

* * * * *

Old Melody, in Caulfield. Knight. G. Nicks. Chappell's 'Songs.'

*W. Linley, 1816. Song. Linley's 'Dramatic Songs,' &c., Vol. ii. p. 51.

"BONNY SWEET ROBIN."

Hamlet, IV. ii. (Qo. 2, sign. K. 4.) Song.
For bonny sweet Robin is all my ioy. 187
 * * * * *

Old Melody. See Chappell's 'Popular Music,' p. 233, to be found in

*ANTHONY HOLBORNE'S 'Cittharn Schoole,' 1597.

*QUEEN ELIZABETH'S 'Virginal Book.'

*WILLIAM BALLETT'S 'Lute Book.'

[Repeated in Caulfield, Linley, C. Knight, G. Nicks. *Chappell's 'Thirteen Songs,']

"AND WILL A NOT COME AGAIN?"

Hamlet, IV. ii. (Qo. 2, sign. L. 2.) Song.
And wil a not come againe ? 190
And wil a not come againe ?
No, no ! he is dead !
Goe to thy death bed !
He neuer will come againe ! 194
His beard was as white as snow, 195
Flaxen was his pole.
He is gone, he is gone !
And we cast away mone.
God a mercy on his foule ! 199

*Old Melody. "The tune entitled *Merry Milkmaids* in 'The Dancing Master,' 1650." (Chappell, p. 237.)
 [Caulfield, Linley, C. Knight, G. Nicks. Chappell's 'Thirteen Songs.']
 SIR JN. A. STEVENSON, 1800 (?). Glee, S.S.B.

Hamlet, IV. v. 48—55, 58—65. Song.

"TO-MORROW IS S. VALENTINE'S DAY."

<i>To morrow is S. Valentines day,</i>	48
<i>All in the morning betime ;</i>	
<i>And I a mayde, at your window,</i>	
<i>To be your Valentine.</i>	51
<i>Then vp he rose, and dond his clofe,</i>	52
<i>and dupt the chamber doore ;</i>	
<i>Let in the maide, that out a maide,</i>	
<i>neuer departed more.</i>	55
* * * * *	
<i>By Gis,¹ and by Saint Charitie,</i>	58
<i>alack, and fie, for shame !</i>	
<i>Young men will doo 't, if they come too 't ;</i>	
<i>by Cock,² they are to blame !</i>	61
Quoth she, ' <i>Before you tumbled me,</i>	62
<i>you promis'd me to wed.'</i>	
(He answers.) ' <i>So would I a done, by yonder sunne,</i>	
<i>And thou hadst not come to my bed.'</i>	65

Old air in Chappell's 'Popular Music,' p. 227.

*Old Melody. 'Quaker's Opera,' 1728.

*Cobbler's Opera, 1729. (See Chappell, p. 227.)

[Repeated in Linley, Caulfield, C. Knight, G. Nicks. Chappell's
 'Thirteen Songs.']

Hamlet, Act V. Scene i. lines 69—72, 79—82, 102—5. (Qo. 2, sign. M. 2.)

STANZAS FOR GRAVE-DIGGER.

Song.

Clowne. <i>In Youth, when I did loue, did loue,</i>	69
<i>Me thought it was very sweet,</i>	
<i>To contract, ô, the time ; for, A ! my behoue,</i>	
<i>O, me thought, there was nothing a meet.</i>	72
* * * * *	
<i>But Age, with his stealing steppes,</i>	79
<i>hath clawed me in his clutch,</i>	
<i>And hath shipped me into the land,</i>	
<i>as if I had neuer been such.</i>	82
* * * * *	

¹ *Gis* is a contraction for *Jesus*.

² God.

A pickax, and a spade, a spade, 102
for and a shrowding sheet;
O, a pit of Clay for to be made
for such a guest is meet. 105

Chappell's 'Music of the Olden Time,' vol. i. p. 201.
 Name unknown. Caulfield's Collection, vol. ii. p. 90.

King Henry the Fourth.

PART I.

Act III. Scene i. lines 214,¹ 216, 217. (Quarto I, sign. F. 3.)

"SHE BIDS YOU ON THE WANTON RUSHES."

[Lord Mortimer speaks lovingly to his sweetheart, the daughter of his fellow-opposer of Henry IV., Owen Glendower, who can only speak Welsh. She answers him, and her father interprets her answer to her lover.]

The Ladie speakes againe in Welsh.

Mortimer. O, I am ignorance itselfe in this.

Glendower. She bids you on the wanton rushes lay you downe,
 And rest your head vpon her lap, 215
 And she will sing the song that pleaseth you,
 Charming your blood with pleasing heaviness;
 Making such difference twixt wake and sleepe, 218
 As is the difference betwixt day and night,
 The houre before the heavenly harvest teeme
 Begins his golden progresse in the east. 221

*L. J. ROGERS, 1878. Part Song, S.A.T.B. Novello

King Henry the Fourth.

PART II.

Act IV. Scene iv. lines 81-2, with 2 other bits.

"HEALTH TO MY SOUERAIGNE."

Westmerland (to HEN. IV.). Health to my Soueraigne, and new
 happinesse
 Added to that [that I am to deliuer . . .]
 . . . an Olieue Branche, and Lawrell Crowne [3 *Henry VI.*, IV. vi. 34]
 A Foe to Tyrants, and my Countries Friend [Cato, in *Julius Cæsar*,
 V. iv. 5].

*WILLIAM SHIELD, 1809. A Cento for three voices. In 'A Cento,'
 p. 2, call'd 'The King. A Cento taken from the Works of
 Shakespeare.'

¹ Line 215 is not set.

Act V. Scene iii. lines 18—23, 35—9, 48—50, 56, 7, 77—9, 134. (Quarto 1, sign. K. 2.)

“DO NOTHING BUT EATE, AND MAKE GOOD
CHEERE.”

- Scilens.* [*somewhat cupshotten*] A, firra (quoth-a) we thall
 [*sings*] *Do nothing but eate, and make good cheere,* 18
And praise God for the merry yeere,
When flesh is cheape, and Females deare,
And lusty Laddes roame here and there 21
So merely ;
And euer among, so merily ! 23
 * * * * *
- Scilens.* *Be merry, be mery ! my Wife has all !* 35
For women are Shrowes, both short and tall.
'Tis merry in Hall, when Beards wagge¹ all ! 37
And welcome mery Shrouetide !
Be mery ! be mery ! 39
 * * * * *
- Scilens.* *A Cup of Wine, thats briske and fine,* 48
And drinke vnto the Leman mine !
And a mery heart liues long-a. 50
 * * * * *
- Fill the Cuppe, and let it come !*
Ile pledge you a mile to the² bottome. 57
Silens. Do me right, 77
and dub me Knight !
Samingo ! 79
 * * * * *
- Falstaffe.* Carry Master *Scilens* to bed ! 134

Anonymous. Solo and Chorus in three parts. In Caulfield's Collection ; l. 22-3 omitted.

*W. LINLEY, 1816. Tenor Solo, with l. 22-3 and the two following snatches, l. 35-9, 48-50. Linley's 'Sh.'s Dramatic Songs,' ii. 34-6.

*SIR H. R. BISHOP, 1820. Introduced in operatized *Twelfth Night*.

King Henry the Eighth.

Act III. Scene i. lines 3—14.

“ORPHEUS WITH HIS LUTE MADE TREES.”

By John Fletcher. (III. i. is part of the Fletcher portion of *Henry VIII*. Shakspeare wrote only 1168½ of the 2822 lines of the play The rest are Fletcher's.)

¹ *Hall . . wagge*] F. *hal . . wags* Q. ² *to the Quarto, too th' Folio.*

Enter QUEENE, and her Women as at worke.

Queene. Take thy Lute, wench! My Soule growes fad with troubles!
Sing, and disperse 'em, if thou canst: leaue working!

Song.

<i>Orpheus with his Lute made Trees,</i>	3
<i>And the Mountaine tops that freeze,</i>	
<i>Bow themselues when he did sing.</i>	5
<i>To his Musicke, Plants and Flowers</i>	
<i>Euer sprung; as Sunne and Showers</i>	
<i>There had made a lasting Spring.</i>	8
<i>Euery thing that heard him play,</i>	9
<i>Euen the Billowes of the Sea,</i>	
<i>Hung their heads, & then lay by.</i>	11
<i>In sweet Musicke is such Art, [that]</i>	
<i>Killing care, & grieve of heart,</i>	
<i>Fall asleepe, or hearing, dye.</i>	14

DR. ARNE? (ab. 1740). Song. Caulfield's Collection.

DR. M. GREENE, 1741.* [1742 in B. Mus. Catal.] Song. 'A Cantata and four English Songs,' by Dr. Greene.

THOMAS CHILCOT (? ab. 1750). Song.

MATTHEW LOCKE (? ab. 1755).

J. CHRISTOPHER SMITH, 1755. In 'The Fairies.'

R. J. S. STEVENS (? ab. 1790). Glee for five voices.

LORD MORNINGTON. Died 1781. Four-part Madrigal.

THOMAS LINLEY, November, 1788. Song. Sung by Mrs. Crouch. Music destroyed at the burning of Drury Lane Theatre.

W. LINLEY, 1816. Song, Soprano.

SIR HENRY BISHOP, 1820. Duet, Soprano and Contralto. Originally sung by Misses Greene and M. Tree in *Twelfth Night*. 'Shakspeare Vocal Album' (1864), p. 197. In Chappell's 'Popular English Duets,' ed. Na. Macfarren, No. 5.

JOHN L. HATTON, 1855. Duet, Soprano and Contralto.

VIRGINIA GABRIEL, 1862. Song. 'Shakspeare Vocal Album,' p. 150.

*E. B. GILBERT, 1863. Part Song, S.A.T.B. Chappell's 'Vocal Library,' No. 25.

SIR G. A. MACFARREN, 1864. Four-part Song, S.A.T.B. 'Choral Songs,' No. 1. Novello.

SIR ARTHUR SULLIVAN, 1865. Song, Soprano or Tenor. Metzler.

E. D. HEATHCOTE, 1866. Song.

*ALWYN, W. C., 1875. Song.

*DR. JOHN PARK, 1876. Song.

*E. LASSEN, 1877. Song. German translation.

*R. PAYNE, 1881 to 1882. Duet or Part Song. [Rogers, a country publisher.]

*E. ASPA. Song. Novello.

*G. BENSON. Part Song, A.T.T.B. Novello.

King Lear.

Act I. Sc. iv. lines 181-184, 191-194, 217, 218, 235, 236.

FOUR SNATCHES SUNG BY THE FOOL.

- | | |
|---|------------------------|
| Foole. 1. <i>Foolles had nere leffe grace in a yeere ;
 For wisemen are growne foppish,
 And know not how their wits to weare,
 Their manners are so apish.</i> | 181

184 |
| 2. <i>Then they for sodaine ioy did weepe,
 And I for sorrow sung,
 That such a King should play bo-peepe,
 And goe the Foole among.</i> | 191

194 |
| 3. <i>He that keepes nor crust, nor crum,
 Weary of all, shall want some.</i> | 218 |
| 4. <i>The Hedge-Sparrow fed the Cuckoo so long,
 That it's had it¹ head bit off by it young.</i> | 236 |

(The two alternates, "The lord that counsell'd thee," ll. 154—161, which are only in the Quarto, have not been set. They are said, not sung, in the play.)

Numbers 1, 2, 3, 4. In Caulfield's Collection. Numbers 1 and 2, by W. LINLEY, 1816, in L's. 'Dramatic Songs of Sh.' ii. 47-9.

Lear, Act II. Scene iv. lines 48—53, 79—86.

TWO SNATCHES FOR THE FOOL.

- | | |
|---|------------------------------------|
| 1. <i>Fathers that weare rags,
 do make their Children blind ;
 But Fathers that beare bags,
 shall see their Children kind.
 Fortune, that arrant Whore,
 Nere turns the key to th' Poore.</i> | 48

51

53 |
| 2. <i>That Sir, which serues and seekes for gaine,
 And followes but for forme,
 Will packe, when it begins to raine,
 And leaue thee in the storme.
 But I will tarry ; the Foole will stay ;
 And let the wiseman flie :
 The knaue turnes Foole that runnes away ;
 The Foole no knaue, perdic !</i> | 79

82

86 |

In Caulfield's Collection.

¹ 'it' was one of the Elizabethan substitutes for the A.Sax. genitive neuter *his*.

Lear, Act III. Scene iv. lines 125-9.

"ST. WITHOLD FOOTED THRICE THE
WOLD¹."

[Sung by Edgar when personating a 'Bedlam'.]

Edgar. *S. Withold footed thrice the old ;*
He met the Night-Mare, and her nine-fold : 126
Bid her alight,
And her troth-plight ;² 128
And, aroynt thee, Witch ! aroynt thee !

SIR HENRY BISHOP, 1819. Duet, two Tenors. Sung in the *Comedy of Errors* by Mr. Pyne and Mr. Durusett.

Love's Labour's Lost.

Act IV. Scene ii. lines 95-108.

"IF LOVE MAKE ME FORSWORNE, HOW
SHALL I SWEARE TO LOVE?"

[NATHANIEL reads BEROWNE'S 6-measure Sonnet to ROSALIN.]

If Loue make me forsworne, how shall I sweare to loue ? 95
Ah ! neuer fayth could hold, yf not to beautie vowed.
Though to my selfe forsworne, to thee Ile faythfull proue ;
Those thoughts to me were Okes, to thee like Ofiers bowed. 98
Studie his byas leaues, and makes his booke thine eyes, 99
Where all those pleasures liue, that Art would comprehend.
If knowledge be the marke, to know thee shall suffice ;
Well learn'd is that tongue, that well can thee commend ; 102
All ignorant that foule, that sees thee without wonder ; 103
Which is to mee some prayse, that I thy partes admire :
Thy eie, Ioues lightning beares ; thy voyce, his dreadful thunder,
Which, not to anger bent, is musique, and sweete fier. 106
Celestiall as thou art, Oh pardon loue this wrong,
That finges heauens prayse, with such an earthly tong. 108

JOHN MAJOR, about 1820. Solo, Tenor. 'Shakspeare Vocal Album,' p. 108.

R. HUGHES, about 1840. Solo, Bass. Sung by Mr. Bland.

¹ *Old*, Folio I.² sweetheart, groom.

Love's Labour's Lost, Act IV. Sc. iii. ll. 25—40, 58—71.

[The two following Sonnets do not seem to have been set:]

The KING reads his Sonnet, to be sent to the PRINCESSE.

" So sweete a kisse, the golden Sunne giues not	25
To those fresh morning dropps vpon the Rose,	
As thy eye-beames, when their fresh rayse haue smot	
The night of dew, that on my cheekes downe flowes.	28
Nor shines the siluer Moone one halfe so bright,	29
Through the transparent bosome of the deepe,	
As doth thy face, through teares of mine, giue light:	
Thou shin'st in euerie teare that I do weepe;	32
No drop, but, as a Coach, doth carrie thee;	33
So ridest thou triumphing in my wo.	
Do but beholde the teares that swell in me,	
And they, thy glorie, through my grieve, will show:	36
But do not loue thy selfe! then thou wilt keepe	
My teares for glasses, and still make me weepe.	38
O Queene of queenes! how farre dost thou excell,	
No thought can thinke, nor tongue of mortal tell!"	40

[LONGAULL reads his Sonnet, to be sent to MARIA.]

" Did not the heauenly Rethorique of thine eye,	58
Gainst whom the world cannot holde argument,	
Perfwade my hart to this false periurie?	
Vowes for thee broke, deserue not punishment.	61
A Woman, I forswore; but I will proue,	62
Thou being a Goddesse, I forswore not thee.	
My Vow was earthly; thou, a heauenly Loue!	
Thy grace being gainde, cures all disgrace in mee.	65
Vowes are but breath; and breath a vapoure is:	66
Then thou, faire Sunne, which on my earth dost shine,	
Exhal'st this vapour-vow; in thee it is:	
If broken then, it is no fault of mine:	69
If by mee broke, What foole is not so wise,	
To loose an oth, to winn a Parradise?"	71

Love's Labour's Lost, Act IV. Scene iii. lines 99—118. (Also in
The Passionate Pilgrim.)

"ON A DAY (ALACKE THE DAY!)"

[DUMAINE reads his Sonnet.]

" On a day, (alacke the day!)
Loue, whose Month is euer May,

<i>Spied a blossome passing faire,</i>	
<i>Playing in the wanton aire :</i>	102
<i>Through the Veluet leaues, the wind,</i>	
<i>All vnseene, can passage finde ;</i>	104
<i>That the Louer, sicke to death,</i>	
<i>Wish himselfe the heauens breath,</i>	106
<i>'Ayre,' (quoth he), 'thy cheekes may blow ;</i>	
<i>Ayre, would I might triumph so !</i>	108
<i>But, alacke, my hand is sworne,</i>	
<i>Nere to plucke thee from thy thorne :</i>	110
<i>Vow, alacke, for youth vnmeete,</i>	
<i>Youth so apt to pluck a sweete !</i>	112
<i>Do not call it sinne in me,</i>	
<i>That I am forsworne for thee ;</i>	114
<i>Thou, for whom loue would sweare,</i>	
<i>Iuno but an Æthiop were ;</i>	116
<i>And denie himselfe for loue,</i>	
<i>Turning mortall for thy loue.' "</i>	118

THOMAS CHILCOT, 1750. Solo.

DR. T. A. ARNE (? ab. 1750). Solo. Caulfield's Collection.

JN. CHRISTOPHER SMITH, 1755. Solo, Contralto. In "The Fairies."

WILLIAM JACKSON. Three male voices.

T. LYON, about 1790. Four voices. 'Six Canzonets' (1795?).

M. P. KING. Duet, Tenor and Bass, or Soprano and Bass. Commences,
"Do not call it sin in me."

JOHN BRAHAM. (See Roffe, p. 36.)

SIR HENRY BISHOP, 1821. Duet, S.C. Sung by Misses M. Tree and
Hallande, in *Two Gent. of Verona*. 'Shakspeare Vocal Album'
(1864), p. 176.

W. P. STEVENS, 1852. Glee for four male voices.

*T. D. SULLIVAN, 1864. Quartette for Treble voices.

*ELLA, 1870. Song.

W. H. CUMMINGS, 1875. Part Song, S.A.T.B. Ashdown and Parry.

*C. H. HUBERT PARRY, about 1874. Song. 'A Garland,' No. 1. Boosey.

KELLOW J. PYE, 1879. 'To be sung in G, by a Tenor Voice.' (With
"Good Night! Good Rest!" in 'Two little Songs,' from the
Passionate Pilgrim.)

Love's Labour's Lost, Act IV. Scene iii. lines 318—29.

"A LOVER'S EYES WILL GAZE AN EAGLE BLINDE."

[Part of Berowne's speech, to prove to his Companions the wisdom
of breaking their vow to forswear the company of Women for three
years.]

*A Louers eyes will gaze an Eagle blinde ;
A Louers eare will heare the lowest found,
When the suspitious head of theft is slopt.*

*Loues feeling, is more soft and sensible
 Then are the tender hornes of Cockled Snayles.
 Loues tongue, proues daintie Bachus grosse in taste.* 324
*For Valoure, is not Loue a Hercules,
 Still clymyng trees in the Hesperides?
 Subtil as Sphinx; as sweete and musycall
 As bright Appolos Lute, sirung with his haire.
 And when Loue speakes, the voyce of all the Goddes* 328
Make heauen drowfie with the harmonie.

DR. KEMP, 1814. Solo with Violoncello accompaniment. Dr. Kemp's
 'Illustrations of Shakspeare.'

JOHN PARRY, 1824. Song. Sung by Mr. Braham in the *Merry Wives
 of Windsor*.

Love's Labour's Lost, Act V. Scene ii. lines 877—912.

"WHEN DASIES PIED, AND VIOLETS BLEW."

[Sung after the show of the 'Nine Worthies' had been presented
 before the King and the Princess.]

Re-enter all.

Braggart (ARMADO). This fide is *Hiems*, Winter; This, *Ver*, the
 Spring: The one mayntained by the Owle, th'other by the Cuckow.
 ¶ *Ver*, begin!

The Song.

Spring.

When Dases pied, and Violets blew, 877

And Ladi-smockes all filuer white,

And Cuckow-budds of yellow hew,

Do paint the Meadowes with delight, 880

The Cuckow then, on euerie tree,

Mocks married men; for thus singes hee: 882

Cuckow!

Cuckow, Cuckow! O word of feare,

Vnpleasing to a married eare! 885

When Shepheards pipe on Oten Strawes, 886

And merrie Larkes are Ploughmens Clocks,

When Turtles tread, and Rookes, and Dawes,

And Maidens bleach their summer smockes, 889

The Cuckow then, on euerie tree,

Mockes married men; for thus singes hee: 891

Cuckow!

Cuckow, cuckow! O word of feare,

Vnpleasing to a married eare! 894

RICHARD LEVERIDGE, 1725?, 1727. Solo. On a sheet in a vol. in
 Brit. Mus. Lib. G 3¹/₃; with the title 'The Cuckoo.'

DR. T. A. ARNE, 1740. Solo, Soprano. Sung by Mrs. Clive in *As You Like It*. 'Shakspeare Vocal Album' (1864), p. 14.

JOHN STAFFORD SMITH, 1784. Glee for three male voices.

G. A. MACFARREN, 1864. Part Song, S.A.T.B. Novello. 'Choral Songs,' No. 4.

*RICHARD SIMPSON, about 186—; published 1878. Stanley Lucas.

*DR. JOHN PARK, 1876. Song.

"WHEN ISACLES HANG BY THE WALL."

Winter.

When Isacles hang by the wall, 895

And Dicke the Sheepheard blowes his naile,

And Thom beares Logges into the hall,

And Milke coms frozen home in paile, 898

When Blood is nipt, and wayes be fowle,

Then nightly singes the staring Owle 900

Tu-whit, to-who!

A merrie note,

While greafie Ione doth keele the pot. 903

When all aloude the winde doth blow,

And coffing drownes the Parsons saw, 904

And Birdes sit brooding in the Snow,

And Marrians nose lookes red and raw; 907

When roasted Crabbs hissè in the bowle,

Then nightly singes the staring Owle, 909

Tu-whit, to-who!

A merrie note,

While greafie Ione doth keele the pot. 912

DR. T. A. ARNE (ab. 1740?). Solo, Tenor or Bass. In 'Shakspeare Vocal Album,' p. 75.

JOHN PERCY, composer of *Wapping Old Stairs*, d. 1797. Glee.

G. A. MACFARREN, 1864. Part Song, S.A.T.B. Novello. In 'Choral Songs,' No. 2.

Macbeth.

Act I. Scene i. lines 1—11.

"WHEN SHALL WE THREE MEET AGAINE?"

Thunder and Lightning. Enter three Witches.

1.  hen shall we three meet againe?

In Thunder, Lightning, or in Raine?

2

2. When the Hurley-burley's done,

When the Battaile's loft, and wonne.

3. That will be ere the fet of Sunne.

5

1. Where the place?
 2. Vpon the Heath.
 3. There to meet with *Macbeth*. 7
 1. I come, *Gray-Malkin*!
 2. *Padock* calls.
 3. Anon!
- All.* Faire is foule, and foule is faire;
 Houer through the fogge and filthie ayre! [*Exeunt.* 11
- M. P. KING, 1780. [1810, 1851, 1857, B. Mus. Cat.] Glee, S.S.B.
 SAMUEL WEBBE. Two Baritones and one Bass.
 *WILLIAM HORSLEY. Trio, S.S.B. Novello. Also as a Song. Cramer & Co.

Macbeth, Act IV. Scene i. lines 1—47.

"ROUND ABOUT THE CALDRON GO."

Thunder. Enter the three Witches.

1. Thrice the brinded Cat hath mew'd.
2. Thrice, and once the Hedge-Pigge whin'd.
3. *Harpier*¹ cries, "'tis time, 'tis time!"
1. Round about the Caldron go!
 In, the poyfond Entrailes, throw! 5
 Toad, (that vnder cold stone,
 Dayes and Nights, ha's, thirty one, 7
 Sweltred Venom, sleeping got,)
 Boyle thou first i'th'charm'd pot! 9
All. Double, double, toile and trouble;
 Fire burne, and Cauldron bubble! 11
2. Fillet of a Fenny Snake,
 In the Cauldron, boyle and bake! 13
 Eye of Newt, and Toe of Frogge,
 Wooll of Bat, and Tongue of Dogge; 15
 Adders Forke, and Blinde-wormes Sting,
 Lizards legge, and Howlets wing; 17
 For a Charme of powrefull trouble, 18
 Like a Hell-broth, boyle and bubble!
- All.* Double, double, toyle and trouble;
 Fire burne, and Cauldron bubble! 21
3. Scale of Dragon, Tooth of Wolfe,
 Witches Mummey, Maw and Gulfe 23
 Of the rauin'd falt Sea fharke;
 Roote of Hemlocke, digg'd i'th'darke 25
 Liuer of Blaſpheming Jew;
 Gall of Goate, and Slippes of Yew, 27

¹ ? *Harpier* (Rom. type in F.) = Harper.

Sliuer'd in the Moones Ecclipse ;
 Nose of *Turke*, and *Tartars* lips ; 29
 Finger of Birth-strangled Babe,
 Ditch-deliver'd by a Drab,
 Make the Grewell thicke, and slab. 32
 Adde thereto a Tigers Chawdron,¹
 For th'Ingredience of our Cawdron. 34
All. Double, double, toyle and trouble ;
 Fire burne, and Cauldron bubble ! 36
 2. Coole it with a Baboones blood !
 Then the Charme is firme and good. 38

Enter HECAT, to² the other three Witches.

Hecat. O, well done ! I commend your paines,
 And euery one shall share i'th'gaines : 40
 And now about the Cauldron sing,
 Like Elues and Fairies in a Ring,
 Inchanting all that you put in. 43

[*Musicke and a Song.* *Blacke Spirits, &c.*

2. By the pricking of my Thumbes,
 Something wicked this way comes : 45
 Open, Lockes !
 Who euer knockes. 47

Enter MACBETH.

M. P. KING, about 1800. Glee in three parts. Beginning, "Round about the Caldron go."

Macbeth, Act IV. Scene i. lines 127—132.

"COME, SISTERS, CHEERE WE UP HIS
SPRIGHTS!"

A shew of eight Kings, (the Eighth with a glasse in his hand,) and
BANQUO last.

Macbeth. Thou art too like the Spirit of *Banquo* : Down !
 Thy Crowne do's feare mine Eye-bals ! ¶ And thy haire
 Thou other Gold-bound-brow, is like the first :
 A third, is like the former. ¶ Filthy Hagges !
 Why do you shew me this ?——A fourth ? Start, eyes !
 What, will the Line stretch out to'th'cracke of Doome ?
 Another yet ? A seauenth ? Ile see no more !
 And yet the eighth³ appeares, who beares a glasse,
 Which shewes me many more : and some, I see, 120
 That two-fold Balles, and trebble Scepters carry.
 Horrible fight ! Now I see 'tis true ;

¹ entrails.

² and F.

³ eight, Fo.

For the Blood-bolter'd *Banquo* smiles vpon me,
And points at them for his. [*They vanish.*] ¶ What! is this so?

1. I, Sir, all this is so. But why
Stands *Macbeth* thus amazedly?

¶ Come, Sisters! cheere we vp his fprights,
And shew the best of our delights! 128

Ile Charme the Ayre to giue a sound,
While you performe your Antique round; 130

That this great King may kindly fay,
Our duties did his welcome pay. [*Musicke.* 132

[*The Witches Dance, and vanish.*

Macbeth. Where are they? Gone? Let this pernitiuous houre
Stand aye accurf'd in the Kalender!

M. P. KING, about 1800. Glee for three voices, and Chorus.

Measure for Measure.

Act IV. Scene i. lines 1—8.

"TAKE, OH, TAKE THOSE LIPS AWAY!"

[*The Moated Grange at S. Lukes.*]

Enter MARIANA, and Boy singing.

Song.

Take, oh, take those lips away, 1

that so sweetly were forsworne!

And those eyes, the breake of day; 4

lights that doe mislead the Morne!

But, my kisses bring againe, 6

bring againe;

Seales of loue, but seal'd in vaine, 8

seal'd in vaine!

[Mariana has been deserted by her base lover Angelo, because her fortune was lost.]

DR. JOHN WILSON. Song. Published, 1659, in John Playford's 'Select
Airs and Dialogues.' Bk. I. page 1. The song is called 'Love's
Ingratitude.'

JOHN WELDEN, about 1707. Solo. Col. of New Songs by Welden.

I. E. GALLIARD, 1730. In a volume of the 'Musical Miscellany.'

THOMAS CHILCOT, 1750. Solo, Soprano.

Name unknown. See Roffe, p. 44.

CHRISTOPHER DIXON, 1760. [1760? B. Mus. Cat.] Song. Two English
Cantatas and Four Songs by C. S.

W. N., 1770. In the Library of the Sacred Harmonic Society.

- G. GIORDANI, 1780. Glee for four voices.
 G. GIORDANI, 1780. The same adapted for one voice and harpsichord.
 J. S. SMITH, 1780. Glee for A.T.B.
 W. JACKSON, soon after 1780. Duet. (Twelve Canzonets, No. 7.)
 W. TINDAL, 1785. Duet : Soprano and Tenor. Six vocal pieces, No. 2.
 (Op. prima.)
 T. TREMAIN, 1786. Duet. Thirteen Canzonets for two voices.
 SIR JOHN STEVENSON, about 1795. Glee for four voices.
 *L. ATTERBURY, died 1796. Round. Bland's 'Glee Collect,' p. 215.
 HON. A. BARRY, 1810. Three-voice Glee.
 WM. LINLEY, 1816. Solo, Treble. Linley's 'Dram. Songs of Shaksp.'
 Vol. I. p. 36.
 SIR HENRY BISHOP, 1819. Song, Soprano. Sung by Miss Stephens
 in the operatized 'Comedy of Errors.'
 W. GARDINER, 1838. See 'Music and Friends,' by W. G.
 F. LANCELOTT, 1858. Round. 'Cyclopedia of Music,' No. 12.
 ALFRED MELLON, 1864. Song, Bass. Sung by Mr. Santley.
 *C. A. MACIRONE, 1864. Song. Shakspeare Vocal Magazine, No. 70.
 *G. A. MACFARREN, 1869. Part Song, S.A.T.B. Novello.
 *S. REAY, 1869. Part Song, S.A.T.B. Novello's Part Song Book.
 (Bk. 18; No. 169.)
 *E. N. GRAZIA, 1872. Song. Weekes.
 *JAMES COWARD, 1872. Solo. Cramer.
 *FRANZ HÜFFER, 1873. Song, Baritone. 'Seven Songs, &c.' No. 3.
 Lucas and Weber.
 *C. H. H. PARRY, 1875. 'Three Trios,' &c., No. 3. Song.
 *A. H. D. PRENDERGAST, 1878. Part Song, A.T.T.B. Novello.
 *J. GREENHILL, 1883. Song, for Tenor or Soprano.
 *F. H. COWEN, 1884. Song. Compass F to F. (Composed for the
 Shaksperian Show, May 29th, 1884. 'Shaksperian Show-Book,'
 p. 62-3.)

MERCHANT OF VENICE.

Act II. Scene vii. lines 65—73.

"ALL THAT GLISTERS IS NOT GOLD."

Morrocho. [*opens the Golden Casket*] O hell! what haue wee
 heare?

A carrion Death, within whose emptie eye
 There is a written scroule! Ile reade the writing:¹ 64

¹ The lines in the 'shedule' of the Silver Casket open'd by Arragon
 (II. ix.), and those in the 'scroule' of the Leaden Casket open'd by Bassanio
 (III. ii.) do not seem to have been set to music. They follow here:—

Arragon. . . . What is here?

[*Reads*] *The fier seauen times tried this.* II. ix. 62
"Seauen times tried" that iudgement is,
That did neuer choose amis,
Some there be that shadowes kis; 65
Such haue but a shadowes blis.

[Reads] “ *All that gliflers is not gold !*”
Often haue you heard that told ; 66
Many a man his life hath sold,
But my outside to behold ; 68
Guilded timbers wormes infold !
Had you beene as wise as bold, 70
Young in limbs, in iudgement old,
Your aunswere had not beene in/crold,
“ Fareyouwell ! your fute is cold ! ” 73

CHARLES HORN, 1823. Duet, S.C. Sung in the *Merry Wives of Windsor*.

Merchant of Venice, Act III. Scene ii. lines 63—72.

“TELL ME, WHERE IS FANCIE BRED?”

Here Musicke.

A Song, the whilst BASSANIO comments on the Caskets to himselfe.

(1)
Tell me, where is Fancie bred ?
Or in the hart, or in the head ?
How begot, how nourishèd ? 65
Replie ! replie !

There be fooles aliue, I wis,
Siluer'd o're ; and so was this. 68
Take what wife you will to bed,
I will euer be your head :
So be gone ! you are sped ! II. ix. 71

Arragon. Still more foole I shall appeare
 By the time I linger heere.
 With one fooles head I came to woo,
 But I goe away with two.
 [To PORTIA] Sweet, adiew !

Bassanio. Heeres the scroule,
 The continent and summarie of my fortune !

(1)
 [Reads] *You that choofe not by the view,* III. ii. 131
Chaunce as faire, and choofe as true !
Since this fortune falls to you,
Be content, and seeke no new ! 134

(2)
If you be well pleas'd with this, 135
And hold your fortune for your blisse,
Turne you where your Lady is,
And claime her with a louing kis ! 138

A gentle scroule ! ¶ Faire Lady ! by your leauē ! [kisses her.]

(2)

*It is engendred in the eyes ;
With gazing fed ; and Fancie dies
In the cradle where it lies !* 69

(3)

*Let vs all ring Fancies knell !
He begin it : Ding, dong, bell !
All. Ding, dong, bell !* 72

DR. T. A. ARNE, 1740. Solo. Sung by Mrs. Clive in *As You Like It*. Caulfield's Collection.

SIR J. STEVENSON, 1798. Duet. Tenor and Bass. Arranged for two Trebles by Sir H. R. Bishop. ('Shakspere Vocal Magazine,' No. 40.)

R. J. S. STEVENS, 1800. Three Sopranos and One Tenor ; instrumental Bass.

*REV. L. RICHMOND, about 1810 or 1820. Round.

WM. LINLEY, 1816. Duet, with Chorus. Linley's 'Dramatic Songs of Shakspere.'

JOHN HATTON, 1855 (and 1859). Solo and Ladies' Chorus. Sung by Miss Poole in the *Merchant of Venice*.

*M. BARTHOLOMEW (MRS. MOUNSEY). Part-Song. S.A.T.B. Novello.

*G. A. MACFARREN, 1869. Part Song, S.A.T.B. Novello.

*J. ARTHUR HARCOURT, 1872. Song, Soprano or Tenor. Williams.

*B. LUETZEN, 1877. Duettino. Brighton.

*C. PINSUTI, about 1880. Part Song. A.T.T.B. Novello.

*C. PINSUTI. The same arranged for S.C.T.B.

*J. G. CALCOTT, 1883. Part Song. S.S.C. Novello.

Merchant of Venice, Act V. Scene i. lines 1—22.

"IN SUCH A NIGHT AS THIS."

[Belmont. Portias Park.]

Enter LORENZO and IESSICA.

Lorenzo. The moone shines bright. In such a night as this,
When the sweet winde did gently kisse the trees,
And they did make no noyse ; in such a night,
Troylus (me thinks) mounted the *Troian* walls, 4
And figh'd his foule toward the *Grecian* tents
Where *Cressida* lay that night.

Iessica. In such a night,
Did *Thisbie* fearefully ore-trip the dewe,
And saw the Lyons shadow, ere him selfe, 8
And ranne dismayed away.

Lorenzo. In such a night,
Stoode *Dido*, with a willow in her hand,
Vpon the wilde sea banks, and waft her Loue
To come againe to *Carthage*.

Ieffica. In such a night, 12
Medea gathered the enchanted hearbs
That did Renew old *Eson*.

Lorenzo. In such a night,
Did *Ieffica* steale from the wealthy *Iewe*,
And, with an vnthrifit Loue, did runne from *Venice*, 16
As farre as *Belmont*.

Ieffica. In such a night,
Did young *Lorenzo* fweare he lou'd her well,
Stealing her foule with many vowes of faith,
And nere a true one!

Lorenzo. In such a night, 20
Did pretty *Ieffica* (like a little throw,)
Slander her Loue; and he forgaue it her.

SIR A. S. SULLIVAN, 1865. Duet for Soprano and Tenor, introduced
into the Cantata of *Kenilworth*.

*C. GARDNER, 1878. Duet, Soprano and Baritone. Lucas and Weber.

Merchant of Venice, Act V. Scene i. lines 54—65.

“HOW SWEET THE MOONE-LIGHT SLEEPES
UPON THIS BANKE!”

[Lorenzo to Jessica, in Portia's park, by moonlight.]

How sweet the moone-light sleepes vpon this banke!
Heere will we sit, and let the founds of musicke
Creepe in our eares. soft stilnes, and the night, 56
Become the tutches of sweet harmonie.
Sit, *Ieffica*! looke how the floore of Heauen
Is thicke inlayed with pattens of bright gold!
There's not the smallest orbe which thou beholdst, 60
But, in his motion, like an Angell, sings,
Still quiring to the young eyde Cherubins:
Such harmonie is in immortall foules!
But whilst this muddy vesture of decay 64
Dooth grossly close it in, we cannot heare it.

JOHN PERCY. Died, 1797. Solo.

CHARLES DIGNUM, 1800. Duet: Soprano, Tenor. In a volume of
Mr. Dignum's compositions.

THOMAS HUTCHINSON, 1807. Duet: Soprano, Tenor.

M. P. KING, 1825 (?). Trio for three voices. Chappell, New Bond
Street.

- MISS E. NAYLOR, 1845. Duet.
 *SIR A. S. SULLIVAN, 1865. Recitative for Tenor before the Duet for Soprano and Tenor, introduced into the Cantata of *Kenilworth*.
 *HENRY LESLIE, 1866. Part Song. Novello.
 *T. BLANCHARD. Song. Blockley, Junr., 3, Argyll Street, Regent Street.
 *C. GARDNER, 1878. Duet, Soprano and Baritone. Lucas and Weber.
 *J. G. CALCOTT, 1883. Part Song, S.C.T.B.B. First sung by Leslie's choir, Feb. 2, 1883.
 *J. G. CALCOTT, 1883. The same arranged as a Trio, S.S.C. Patey and Willis.

Merchant of Venice, Act V. Scene i. lines 71—88.

“FOR DOE BUT NOTE A WILDE AND WANTON
HEARD.”

[Lorenzo, while sitting in Portia's park with Jessica in the moonlight, calls on the Musicians to play, and thus greet Portia on her home-coming from Venice.]

Come, hoe! and wake *Diana* with a himne!
 With sweetest tutches, pearce your Miftres eare,
 And draw her home with mufique. [Play Mufique. 68
Ieffica. I am neuer merry, when I heare sweet mufique.
Lorenzo. The reason is, your fpirits are attentive:

For doe but note a wilde and wanton heard
 Or race of youthfull and vnhandled colts, 72
 Fetching mad bounds, bellowing and neghing loud,
 (Which is the hote condition of their blood;)
 If they but heare perchance a Trumpet found,
 Or any ayre of Mufique touch their ears, 76
 You fhall perceauē them make a mutuall ftand,
 Their fauage eyes turn'd to a modeft gaze,
 By the sweet power of Mufique: therefore the Poet
 Did faine that *Orpheus* drew trees, ftones, and floods; 80
 Since naught fo ftockifh, hard, and full of rage,
 But Mufique, for the time, doth change his nature:
 The man that hath no Mufique in himfelfe,
 Nor is not moued with concord of sweet founds, 84
 Is fit for treafons, ftatagems, and fpoiles;
 The motions of his fpirit are dull as night,
 And his affections darke as *Erebus*.
 Let no fuch man be trusted! marke the mufique! 88

T. COOKE, 1828. Part of this fpeech as a Solo, Tenor. Sung by Braham in the *Taming of a Shrew*, operatized. (See Geneste's *English Stage*, ix. 418.)

Merry Wives of Windsor.¹

Act II. Scene ii. lines 186—7.

“LOVE LIKE A SHADOW FLIES, WHEN SUBSTANCE LOVE PURSUES.”

[Ford, as Brooke, tells Falstaff, of his imaginary successful pursuit of his own wife, whom he wishes Falstaff to try and corrupt.]

(181) “briefly, I haue pursu’d her, as Loue hath pursued mee, which hath beene on the wing of all occasions; but whatfoeuer I haue merited, (either in my minde, or in my meanes,) meede (I am fure) I haue receiued none, vntlesse Experience be a Iewell that I haue purchafed at an infinite rate; and that hath taught mee to fay this :

“Loue like a shadow flies, when substance Loue pursues,
“Pursuing that that flies, and flying what pursues.” 187

JOHN BRAHAM, 1824. Duet: Soprano and Tenor. Sung in *Merry Wives of Windsor*. (See the amusing account in Geneste’s *English Stage*, ix. 234.)

EDWARD FITZWILLIAM, 1853. Solo. ‘A Set of Songs,’ No. 2.

Merry Wives, Act III. Scene i. lines 15—19, 21—24. (See *Pass. Pilgr.*)

“TO SHALLOW RIVERS.”

[The Welsh Parson, Sir Hugh Evans, is waiting in vain in Windsor Park, near Frogmore, to fight a duel with the French physician, Dr. Caius, who has challenged him for backing his rival for the hand of ‘sweet Anne Page’. To keep up his courage, he attempts to sing a snatch from Marlowe’s song, *Come live with me and be my love*, (printed as Shakspeare’s by Iaggard in 1599; but given to Marlowe in *England’s Helicon*, 1600) which, in the original, runs thus:

“There will we sit vpon the Rocks,
And see the Shepheards feed their flocks.
By shallow Riuers, by whose fals
Melodious birds sing Madrigals.
There will I make thee a bed of Roses
With a thousand fragrant posies, &c. &c.

In his nervous condition, Evans misquotes the words of the Song, and at last breaks down altogether. The mention of *Rivers*, however, recalls professional associations; so that, in his “trempling of minde,” and with his “dispositions to cry,” he unconsciously mingles the sacred and the secular, by tacking on to Marlowe’s verses the first line of the old metrical version of the 137th Psalm (*Super flumina*):—

¹ See O. Nicolai’s *Die lustigen Weiber von Windsor*, komische Oper nach Shakespeares Lustspiel, &c. 1853, folio.

"When we did sit in Babylon,
The rivers round about,
Then, in remembrance of Sion,
The tears for grief burst out."]

Euan. 'Pleffe my foule! how full of Chollors I am, and trempling of minde! I fhall be glad if he haue deceiued me! How melancholies I am! I will knog his Vrinalls about his knaues coftard, when I haue good oportunities for the orke! 'Pleffe my foule! 14

[Sings] *To shallow Riuers, to whose falls,
Melodious Birds fings Madrigalls: 16
There will we make our Peds of Roses,
And a thousand fragrant posies. 18
To shallow—*

Mercie on mee! I haue a great difpositions to cry—

[Sings] *Melodious birds fing Madrigalls:— 22
When as I fat in Pabilon:—
And a thousand vagram Posies.
To shallow, &c.*

"Melody by an unknown author in a MS. as old as Shakspere's time."
(Sir John Hawkins's 'History of Music.') Reproduced in Charles Knight's 'Shakspere.'

DR. JOHN WILSON, about 1600. This Melody is harmonized by Sir H. Bishop, as "O by Rivers."

THOS. CHILCOT, about 1750. The whole Poem, *Come live with me, &c.*
(see *The Passionate Pilgrim*, below), set as a Song.

Name unknown, 1770. In the British Museum.

DR. SAMUEL ARNOLD, 1774. Song. Sung by Mr. Reinhold. In 'A Collection of Songs sung at Vauxhall and Marylebone Gardens.'

DR. ARNE, 1777. Known as "A Favourite Scotch Air." Sung by Miss Catley, in 'Love in a Village.'

SAMUEL WEBBE, about 1780. Glee for four male voices. A.T.T.B.

T. TREMAIN, 1786. Duet, two Sopranos, or two Tenors. 'A Book of Canzonets,' by T. T.

F. DALBERG (Baron), 1790. Solo. 'Three English Songs and a Glee.'

THOMAS HUTCHINSON, 1807. Duet: Soprano and Contralto. Commences "Here will we sit." Hutchinson's Collection.

SIR HENRY BISHOP, 1819. Song. Sung by Miss Stephens in the *Comedy of Errors*. 'Shakspere Vocal Album,' 1864.

*SIR H. R. BISHOP, 1820. As a Serenade for 5 Voices; S.S.A.T.B. Adapted from Dr. Wilson and J. Saville, and introduced into the operatized *Twelfth Night*. Shakspere's words freely altered. Begins, *O, by rivers*.

W. TURNBULL, 1830. Song.

JOHN HATTON, 1855. Song, Tenor. Sung by Signor Mario.

JOHN HATTON. Part Song, S.A.T.B. Novello.

J. B. TURNER, 1859. Song.

DR. STERNDAL BARNETT, 1816—1875. Part Song. Mr. Hullah's Collection. Hutchins and Romer.

Name Unknown. "To Shallow Rivers." Caulfield's Collection.

Merry Wives, Act V. Scene v. lines 92—8.

"FIE ON SINNEFULL PHANTASIE."

[Falstaffe, with a buck's head and horns on him, has come into Windsor Park to meet Mrs. Ford and Mrs. Page at Herne's Oak. Their friends, disguised as Fairies, &c, have surprised him, and he has thrown himself to the ground, face downwards. The Fairies have lighted their Tapers :]

[*They put the Tapers to his fingers, and he starts.*

Falstaff. Oh, oh, oh!

Queene [*Anne PAGE*]. Corrupt, corrupt, and tainted in desire! 89
About him, (Fairies,) sing a scornfull rime;
And as you trip, still pinch him to your time! 91

[*Here they pinch him, and sing about him, & the Doctor comes one way & steales away a Fairy in White. And SLENDER another way: he takes a Fairy in Greene. And FENTON steales Milteris ANNE, being in White.*

The Song.

Fie on sinnefull phantasie! Fie on Lust, and Luxurie! 92
Lust is but a bloudy fire, kindled with vnchaste desire,
Fed in heart whose flames aspire,
As thoughts do blow them higher and higher. 95
Pinch him, (Fairies,) mutually! Pinch him for his villanie!
Pinch him, and burne him, and turne him about,
Till Candles, & Star-light, & Moone-shine be out! 98

[*A noise of hunting is made within; and all the Fairies runne away. FALSTAFFE pulls off his bucks head, and rises vp. And enter Master PAGE, Master FORD, and their Wiues, Master SHALLOW, & Sir Hugh EUANS.*]

C. ADDISON, ? 1811. Solo up to the word "villanie," l. 96. Sung by Sir Hugh Evans, with Chorus for S.S.B., on the words, "Pinch him," &c. Caulfield's Collection.

Midsommer Nigh't's Dream.

Act I. Scene i. lines 171—8, 182—5, 204—7, 234—9.

"BY THE SIMPLICITIE OF VENUS DOVES."

[*Hermia loves Lysander, and he loves her. Demetrius also loves her; and her father wishes to give her to him, as by the Athenian law he can. To prevent this, Lysander proposes to take Hermia to his widow-aunts', 7 leagues from Athens, and there marry her.*]

Lyfander. . . . If thou louest mee, then,
Steale forth thy fathers house to-morrow night;
And in the wood, a league without the towne,
(Where I did meete thee once with *Helena*,
To do obseruance to a morne of May,)
There will I stay for thee. 164

Hermia. My good *Lyfander*! 168
I sweare to thee, by *Cupids* strongest bowe,
By his best arrowe, with the golden heade,
By the simplicitie of *Venus* doues,
By that which knitteth foules, and prospers loues, 172
And by that fire which burnd the *Carthage* queene, [Dido.]
When the false *Troian* vnder saile was seene, [Æneas] 174
By all the voves that euer men haue broke,
(In number more then euer women spoke,) 176
In that same place thou hast appointed mee,
To-morrow truely will I meete with thee. 178

Lyfander. Keepe promise, loue! Looke, here comes *Helena*!

SIR HENRY BISHOP, 1816. Solo for Soprano. Sung by Miss Stevens,
as *Hermia*, in *Midsummer Night's Dream*.

M. N. Dream, I. i. 182—5.

“O HAPPY FAIRE!
YOUR EYES ARE LOADSTARRES; AND YOUR
TONGUE'S SWEETE AIRE.”

Enter HELENA [*in love with DEMETRIUS, who loves HERMIA.*]

Hermia. God speede, faire *Helena*! whither away?

Helena. Call you mee ‘faire’? That ‘faire’ againe vn fay! 181
Demetrius loues your faire:

ô happy faire!

Your eyes are loadstarres; and your tongue's sweete aire 183
More tunable then larke, to sheepeheards eare,
When wheat is greene, when hauthorne buddes appeare. 185
Sicknesse is catching: O, were fauour so,
Your words I'd catch, faire *Hermia*, ere I goe; 187
My eare should catch your voice, my eye, your eye,
My tongue should catch your tongues sweete melody! 189
Were the world mine, (*Demetrius* being bated,)
The rest I'd giue to be to you translated. 191
O, teach mee how you looke; and with what Art,
You sway the motion of *Demetrius* heart! 193

CHRISTOPHER SMITH, 1754. Solo, Soprano. In the operatized *M. N.*
Dream, called ‘Fairies.’

- W. SHIELD, 1796 (?). No. 2 in 'Shakespears Duel¹ and Loadstars.'
Glee for three voices, S.C.B. Also in 'Shakspeare Vocal Magazine,'
1864, No. 43.
- *SIR H. R. BISHOP, 1816. Solo, T., in the operatized *M. N. Dream*.
Sung by Mr. Sinclair.
- E. J. LODER, 1844. Solo, Soprano or Tenor, from lower D to upper G.
No. 5 of a set of six 'Songs of the Poets,' by Loder.
- EDWARD HINE. Solo, Soprano or Tenor, from lower D to upper G ;
key of E♭.

M. N. Dream, I. i. 204—7.

"BEFORE THE TIME I DID LISANDER SEE."

[Hermia promises Helena that she'll leave Athens (with Lysander), so that Demetrius—who loves her instead of Helena—shall be no longer tempted, by the sight of her, to refuse Helena his love.]

Hermia. Take comfort ! he no more shall see my face :
Lysander and my selfe will fly this place. 203
Before the time I did *Lisander* see,
Seem'd *Athens* as a Paradise to mee. 205
O then, what graces in my loue dooe dwell,
That hee hath turnd a heauen vnto a hell ! 207

CHRISTOPHER SMITH, 1754. Song. In the 'Fairies.'

M. N. Dream, I. i. 234—9.

"LOVE LOOKES NOT WITH THE EYES, BUT
WITH THE MINDE."

[Hermia and Lysander having gone, Helena soliloquises on Love's power and blindness, and laments her lover Demetrius's faithlessness in giving her up for Hermia.]

Helena. How happie fome, ore otherfome can be !
Through *Athens*, I am thought as faire as thee. 227
But what of that ? *Demetrius* thinkes not so ;
He will not knowe, what all but hee doe know. 229
And as hee erres, doting on *Hermias* eyes,
So I, admiring of his qualities. 231
Things base and vile, holding no quantitie,
Loue can transpofe to forme and dignitie. 233
Loue lookes not with the eyes, but with the minde ;
And therefore is wingd *Cupid* painted blinde. 235
Nor hath loues minde, of any iudgement taste ;
Wings, and no eyes, figure vnheedy haste. 237

¹ The Duel is, 'It was a lordlings Daughter.'—*Pass. Pilgrim*.

- And therefore is loue said to bee a childe,
 Because, in choyce, he is so oft beguil'd. 239
- As waggish boyes, in game themselues forswear,
 So the boy, Loue, is periur'd euery where. 241
- For, ere *Demetrius* lookt on *Hermias* eyen,
 Hee hayld downe othes, that he was onely mine. 243
- And when this haile, some heate from *Hermia* felt,
 So he diffolued, and showrs of oathes did melt. 245
- CHRISTOPHER SMITH, 1754. Solo. In the 'Fairies.'

M. N. Dream, II. i. 2—15.

"OVER HILL, OVER DALE.

[*A Wood neere Athens*. April 30.]

Enter, a Fairie at one doore, and ROBIN GOODFELLOW (PUCKE) at another.

Robin. How now, spirit? whither wander you?

- Fairie*. Ouer hill, ouer dale, 2
 Thorough bush, thorough brier,
 Ouer parke, ouer pale,
 Thorough flood, thorough fire, 5
 I do wander euery where,
 Swifter than the Moons sphere; 7
 And I serue the Fairy Queene,
 To dew her orbs vpon the greene. 9
 The cowslippes tall, her Pensioners bee;
 In their gold coats, spotted you see: 11
 Those be Rubies, Fairie fauours;
 In those freckles, liue their fauours. 13
 I must goe seeke some dew-droppes here,
 And hang a pearle in euery cowslippes eare. 15
- Farewell, thou Lobbe of spirits! Ile be gon.
 Our Queene, and all her Elues, come here anon. 17

WM. JACKSON, 1770-5 (?). Glee for two Sopranos, one Tenor, and one Bass. This is the middle movement in his arrangement of Arne's Air "Where the bee sucks."

*T. COOKE, 1840. Florid Song. Ashdown.

EDWARD FITZWILLIAM, 1855. Solo, with Clarionet Obbligato. In 'Songs for a Winter Night,' No. 3.

G. A. MACFARREN, 1856. Solo. Composed for and sung by Madame Viardot.

*W. WILSON, 1858. Duet. Sung by the Misses Brougham.

J. F. DUGGAN, 1862. Solo.

*J. HATTON. Part Song, S.A.T.B. Novello.

M. N. Dream, II. ii. 155—68, 249—58.

"THAT VERY TIME I SAW," &c.

Oberon. . . . My gentle *Pucke*, come hither! Thou remembreſt, 148
Since once I ſat vpon a promontory,
And heard a Mearemaide, on a Dolphins backe,
Vttering ſuch dulcet and harmonious breath,
That the rude ſea grewe ciuill at her ſong, 152
And certaine ſtarres ſhot madly from their Spheares,
To heare the Sea-maids muſicke.

Puck. I remember.

Oberon. That very time, I ſaw, (but thou could'ſt not,) 156
Flying betweene the colde Moone and the earth,
Cupid, all arm'd: a certaine aime he tooke
At a faire Veſtall, throned by the weſt,
And looſ'd his loue-ſhaft ſmartly from his bowe,
As it ſhould pearce a hundred thouſand hearts; 160
But, I might ſee young *Cupids* fiery ſhaft
Quencht in the chaſt beames of the watry Moone;
And the imperiall Votrefſe paſſed on,
In maiden meditation, fancy-free. 164
Yet mark I, where the bolt of *Cupid* fell.
It fell vpon a little weſterne flower;
Before, milke white; now purple, with Loues wound,
And maidens call it, 'Loue-in-idleneſſe.' 168
Fetch mee that flowre! the herbe I ſhewed thee once.
The iewce of it, on ſleeping eyeliddes laide,
Will make, or man or woman, madly dote
Vpon the next liue creature that it ſees. 172
Fetch mee this herbe, and be thou here againe
Ere the *Leuiathan* can fwimme a league!

Puck. Ile put a girdle, round about the earth,
In forty minutes. [Exit.

T. COOKE, 1840. Soprano. Sung by Madame Vestris. Called "Love in Idleness."

M. N. Dream, II. i. 249—58.

"I KNOW A BANKE, WHERE THE WILDE TIME
BLOWES."

Oberon [to *Pucke*.] ¶ Haſt thou the flower there? Welcome,
wanderer!

Puck. I, there it is!

Oberon. I pray thee, giue it mee. 248

I know a banke, where the wilde time blowes,
 Where Oxlips, and the nodding Violet growes, 250
 Quite ouercanopi'd, with lufhious woodbine,
 With sweete muske rofes, and with Eglantine: 252
 There fleepes *Tytania*, sometime of the night,
 Luld in thefe flowers, with daunces and delight; 254
 And there the fnake, throwes her enammeld fkinne,
 Weed, wide enough, to wrappe a Fairy in. 256
 And, with the iuyce of this, Ile ftreake her eyes,
 And make her full of hatefull phantafies. 258

JOHN PERCY, died 1797. Soprano; Flute Obbligato.

CHARLES E. HORN, 1824 (ed. 1856, 1858). Duet for Soprano and Mezzo-Soprano.

*J. BARNETT, 1830. Duet, Soprano and Mezzo-Soprano.

M. N. Dream, II. ii. 9—24, 66—83.

“YOU SPOTTED SNAKES, WITH DOUBLE
 TONGUE.”

Enter TYTANIA, Queene of Fairies, with her traine.

Queen. Come, now a Roundell, and a Fairy fong! 1
 Then, for the third part of a minute, hence!
 Some to kill cankers in the musk rofe buds;
 Some warre with *Remifse*, for their lethren wings, 4
 To make my fmall *Elues* coates; and some keepe backe
 The clamorous Owle, that nightly hootes and wonders
 At our queint fpirits: Sing me now a-fleepe!
 Then to your offices, and let mee reft. 8

• Fairies *fin*g.

You spotted Snakes, with double tongue, 9
Thorny Hedgehogges, be not feene!
Newts and blindewormes, do no wrong!
Come not neere our Fairy Queene! 12
Philomele, with melody,
Sing in our sweete Lullaby,
Lulla, lulla, lullaby! lulla, lulla, lullaby!
Neuer harme, 16
Nor fpell, nor charme,
Come our louely lady nigh!
So, good night, with lullaby! 19
 1. Fairy. *Weauing Spiders, come not heere!* 20
Hence, you long legd Spinners! hence!
Beetles blacke, approach not neere!
Worme nor fnaile, doe no offence! 23
Philomele, with melody, &c. [*TITANIA fleepes.*

2. *Fairy*. Hence, away! now all is well:
One aloofe, stand Centinell! [Exeunt Fairies.]

CHRISTOPHER SMITH, 1794. Solo, Soprano. Sung by Titania. In the 'Fairies.'

W. B. EARLE, 1794. Glee for four voices.

R. J. S. STEVENS, 1800(?). Four-voice Glee, S.A.T.B. Novello.

Name unknown. Solo.

MENDELSSOHN, 1843. Duet, Two Sopranos, with a Chorus of Sopranos and Altos. Novello.

*W. HILLS, 1865, &c. 'Vocal Trios,' &c., No. 4. Robert Cocks.

*J. MOUNT, 1879. 'The Fairies' Song.'

*G. A. MACFARREN, 1879. For four Ladies' voices, S.S.A.A. Novello.

M. N. Dream, II. ii. 66—83.

"THROUGH THE FORREST HAVE I GONE."

[Oberon sends Puck into the Forest to find a youth in Athenian dress ('weedes'), Demetrius, that despises Helena who loves him. Puck is to squeeze pansy-juice on Demetrius's eyes, so that he may fall in love with Helena the moment he wakes. But Puck finds Lysander near Hermia, both asleep; and, mistaking them for Demetrius and Helena, squeezes the pansy-juice on Lysander's eyes. (Lysander on waking sees Helena, and falls furiously in love with her, to Hermia's great angerment.)]

Enter PUCKE.

<i>Puck.</i> Through the forrest haue I gone;	
But <i>Athenian</i> found I none,	67
On whose eyes I might approue	
This flowers force in stirring loue.	[Sees LYSANDER. 69
Night and silence! Who is heere?	
Weedes of <i>Athens</i> he doth weare:	71
This is hee (my master faide)	
Despised the <i>Athenian</i> maide:	[Sees HERMIA. 73
And here the maiden, sleeping found,	
On the danke and dirty ground!	75
Pretty fowle! she durst not lye	
Neere this lack-loue, this kil-curtisie.	[Points to LYSANDER. 77
¶ Churle! vpon thy eyes I throwe	
All the power this charme doth owe:	79
When thou wak'st, let loue forbidde	
Sleepe, his feat on thy eye lidde!	81
So awake, when I am gon;	
For I muft now to <i>Oberon</i> .	[Exit. 83

MRS. J. B. GATTIE, 1825(?). Solo, Canzonet.

M. N. Dream, III. i. 109—112, 114—117.

“THE WOOSSELL COCK, SO BLACKE OF
HEWE.”

[Puck frightens Bottom's companions, and they run away.]

Bottom. Why doe they runne away? This is a knauery of
them, to make mee afeard. 100

Re-enter SNOWTE.

Snowte. O *Bottom*, thou art chaung'd! What doe I see on thee?

Bottom. What doe you see? You see an Affe-head of your
owne, Do you? [Exit *SNOWTE*.]

Re-enter QUINCE.

Quince. Bleffe thee, *Bottom*! bleffe thee! Thou art translated.

[Exit. 104

Bottom. I see their knauery! This is to make an affe of mee;
to fright me, if they could. But I wil not stirre from this place, do
what they can! I will walke vp and downe heere, and I will sing,
that they shall heare I am not afraide: 108

[Sings] *The Woosell cock, so blacke of hewe,* 109

With Orange tawny bill,

The Throfile, with his note so true,

The Wren, with little quill, 112

(*Tytania*. [Waking] What Angell wakes me from my flowry
bed?)

Bottom [Sings]. *The Fynch, the Sparrowe, and the Larke,* 114

The plainfong Cuckow gray,

(*Whose note, full many a man doth marke,*
And dares not answere, 'nay!') 117

For indeede, who would set his wit to so foolish a birde? Who
would giue a bird the ly, though hee cry 'Cuckow,' neuer so?

(*PURCELL* probably set this; but his setting has been lost. *Roffe*,
p. 60.)

Name unknown. *Caulfield's Collection*.

DR. C. BURNEY, 1762. Song. *Roffe*, p. 60.

M. N. Dream, III. i. 153, 154.

“AND PLUCK THE WINGS FROM PAINTED
BUTTERFLIES.”

[*Titania* commands her fairies to wait upon *BOTTOM*.]

Titania. Be kinde and curteous to this gentleman!
Hop in his walkes, and gambole in his eyes!
Feede him with Apricocks, and Dewberries,

146

With purple Grapes, greene figges, and Mulberries!
 The hony bagges, steale from the Humble-Bees; 149
 And, for night tapers, crophe their waxen thighes,
 And light them at the fiery Glowe-wormes eyes,
 To haue my loue to bedde, and to arise;
 And pluck the wings from painted Butterflies, 153
 To fanne the Moone-beames from his sleeping eyes!
 Nod to him, Elues, and doe him curtesies! 155

*SIR H. R. BISHOP, 1816. Part of the Quartett, S.A.T.B., beginning
 'Welcome to this place.'

M. N. Dream, III. ii. 102—9.

"FLOWER OF THIS PURPLE DY."

[To remedy Puck's mistake of taking Lysander for Demetrius, and to restore the latter's love to Helena (from Hermia), Oberon, finding Demetrius asleep in the wood, says to Puck:]

Oberon. About the wood, goe swifter then the winde,
 And *Helena of Athens*, looke thou finde! 95
 All fancy-ficke she is, and pale of cheere,
 With sighes of loue, that costs the fresh blood deare. 97
 By some illusion, see thou bring her here!
 Ile charme his eyes, against she doe appeare. 99
Robin. I goe, I goe! looke how I goe!
 Swifter then arrow, from the *Tartars* bowe! [Exit. 101

Oberon. Flower of this purple dy, 102
 Hit with *Cupids* archery,
 Sinke in apple of his eye! [Drops iuice into DEMETRIUS eyes.
 When his loue he doth espy, 105
 Let her shine as gloriously
 As the *Venus* of the sky! 107
 When thou wak't it, if she be by,
 Begge of her, for remedy. 109

CHRISTOPHER SMITH, 1754. Solo. Sung by Oberon. 'The Fairies.'

*SIR H. R. BISHOP, 1816, arranged the above as a Solo for Baritone,
 and introduced it into the operatized *M. N. Dream*.

M. N. Dream, III. ii. 379—87, 396—99.

"LO,¹ NIGHT'S SWIFT DRAGONS CUT THE
 CLOUDS FULL FAST."

[Demetrius, on waking, falls violently in love with his old sweet-heart Helena, with whom Lysander—under the influence of the pansy-

¹ For, Shakspeare.

juice—is also in love. Lysander challenges Demetrius to fight for Helena. Oberon bids Puck ‘overcast the night,’ and lead the rivals apart and astray, and tire them out till they fall asleep. He’ll then cure Lysander, and give him back to Hermia. Puck answers:]

Puck. My Faierie Lord, this must be done with haste,
 For Nights swift Dragons cut the clouds full fast, 379
 And yonder shines *Auroras* harbinger;
 At whose approach, Ghosts, wandring here and there, 381
 Troope home to Churchyards: damnèd spirits all,
 That in crosse-waies and floods haue buriall, 383
 Already to their wormy beds are gone;
 For feare leaft day should looke their shames vpon, 385
 They wilfully themselues exile from light,
 And must for aye confort with black-browed night. 387

T. COOKE, 1840. Solo, Soprano. Sung by Miss Rainforth as 1st Fairy in the *Midsummer Night's Dream*.

M. N. Dream, III. ii. 396—9.

“UP AND DOWN, UP AND DOWN.”

[Puck assures Oberon that he’ll mislead, and tire out, the angry rivals for Helena’s Love, Lysander (when under the charm) and Demetrius:]

Puck. Vp & down, vp & down, 396
 I will lead them vp & down!
 I am feard in field & town!
Goblin, lead them vp & downe! 399

CHRISTOPHER SMITH, 1754. Solo. In the ‘Fairies.’

DR. C. BURNEY, 1762. Solo.

T. COOKE, 1840. Solo, Soprano. Sung by Madame Vestris as ‘Oberon,’ compass from F to lower C.

M. N. Dream, V. i.

“A TEDIOUS BRIEFE SCENE OF YOUNG
 PYRAMUS AND HIS LOVE THISBE;”
 VERY TRAGICAL MIRTH.

Re-enter BOTTOM as PYRAMUS.

Thefeus. *Pyramus* drawes neare the wall: silence! 167
Pyramus. O grim-lookt night! o night, with hue so blacke!
 O night, which euer art, when day is not!
 O night, O night! alacke, alacke, alacke!
 I feare my *Thisbes* promise is forgot! 171

[To SNOUT as Wall.] *And thou, ô wall, ô sweete, ô louely wall,
That standst betweene her fathers ground and mine!
Thou wall, ô wall, O sweete and louely wall!
Showe mee thy chinke, to blink through with mine eyne!* 175
[SNOUT holds up his hand, with his fingers thus <
*Thankes, curteous wall! Ioue shield thee well, for this!
But what see I? No Thisby doe I see.
O wicked wall, through whome I see no blisse!
Curst be thy stones, for thus deceiuing mee!* 179

Re-enter FLUTE as THISBY.

* * * * *
Thisby. My loue! thou art my loue, I thinke.
Pyramus. Thinke what thou wilt, I am thy louers Grace; 193
And, like Limander, am I trusty still.
Thisby. And I, like Helen, till the Fates me kill. 195
Pyramus. Not Shafalus, to Procrus was so true.
Thisby. As Shafalus to Procrus, I to you. 197
Pyramus. O, kisse mee through the hole of this vilde wall!
Thisby. I kisse the walles hole; not your lips at all! 199
Pyramus. Wilt thou, at Ninnies tombe, meete me straight way?
Thisby. Tide life, tyde death, I come without delay! 201

Enter PYRAMUS.

*Pyramus. Sweete Moone, I thanke thee for thy sunny beams!
I thanke thee, Moone, for shining now so bright;
For by thy gracious, golden, glittering beames,
I trust to take, of truest Thisby, sight.* 266
[Sees her bloody Mantle.

*But slay: ô spight!
But marke, poore knight,
What dreadfull dole is here!* 269
*Eyes, do you see?
How can it bee?
O dainty duck! ô deare!* 272
*Thy mantle good,—
What! staind with blood?*
Approach, ye Furies fell, 275
*O Fates come, come!
Cut thread and thrumme!
Quaile, crush, conclude, and quell!* 278

*Duke. This passion, & the death of a deare friend, would goe
neere to make a man looke sad.*

Hyppolita. Beshrewe my heart, but I pittie the man.
Pyramus. O, wherefore, Nature, didst thou Lyons frame? 282
*Since Lyon vilde hath here deflour'd my deare,
Which is—no, no!—which was, the fairest dame
That liu'd, that lou'd, that lik't, that look't with cheere.* 285

*Come teares, confound !
 Out, sword ! and wound
 The pappe of Pyramus : 288
 I, that left pappe,
 Where heart doth hoppe.
 Thus dy I, thus, thus, thus ! [Stabs himfelfe. 291
 Now am I dead !
 Now am I fled !
 My soule is in the sky ! 294
 Tongue, loose thy light !
 Moone, take thy flight ?
 Now dy, dy, dy, dy, dy ! [Dies. 297*

* * * * *
Re-enter THISBY. Sees Pyramus's Corpse.
 * * * * *

*Thisby. A-sleepe, my loue ?
 What ? dead ! my doue ?
 O Pyramus, arise ! 315
 Speake, speake ! Quite dumbe ?
 Dead ! dead ? A tumble
 Must couer thy sweete eyes. 318
 These lilly lippes,
 This cherry nose,
 These yellow cowslippe cheekes, 321
 Are gon ! are gon !
 Louers make mone !
 His eyes were greene as leekes. 324
 O Sisters three,
 Come, come to mee,
 With hands as pale as milke ! 327
 Lay them in gore,
 Since you haue shore
 With sheeres, his threede of filke. 330
 Tongue, not a word !
 Come, trusty sword !
 Come, blade, my breast imbrew ! [Stabs herselfe.
 And farewell, friends !
 Thus Thisby ends :
 Adieu, adieu, adieu ! [Dies. 336*

1. 'And thou, O wall.' (l. 172—75, above). Song, Tenor, S.
2. 'O wicked wall !' (l. 178—9, above). Song. „
3. 'Not Cephalus to Procris.' (l. 196—97, above). Duet, S.T.
4. 'Approach, ye Furies.' (l. 275—8, above). Song, Tenor, S.
5. 'Now am I dead.' (l. 292—7, above). Song. „
5. 'These lily lips.' (l. 319—330, above). Song. „

JOHN FREDK. LAMPE, 1745. *Pyramus and Thisbe*. A Mock Opera.

M. N. Dream, IV. i. 70-3.

"BE, AS THOU WAST WONT TO BEE!"

[Oberon, having received from Titania the little changeling boy about whom they quarrelled, and pitying her dotage upon Bottom, removes the spell from her eyes.]

Enter ROBIN GOODFELLOW.

Oberon. Welcome, good *Robin*! Seest thou this fweete fight?
 Her dotage, now I doe beginne to pittie; 46
 For, meeting her of late, behinde the wood,
 Seeking fweete fauours for this hatefull Foole, [Bottom]
 I did vpbraide her, and fall out with her.
 For she his hairy temples then had rounded 50
 With coronet of fresh and fragrant flowers;
 And that same deawe, which sometime on the budde
 Was wont to swell, like round and orient pearles,
 Stood now within the pretty flouriets eyes, 54
 Like teares that did their owne disgrace bewaile.
 When I had, at my pleasure, taunted her,
 And she, in milde tearmes, begd my patience,
 I then did aske of her her changeling childe: 58
 Which straight she gaue mee, and her Fairy sent,
 To beare him to my bower in Fairie land.
 And now I haue the boy, I will vndoe
 This hatefull imperfection of her eyes. 62
 And, gentle *Puck*, take this transform'd scalpe
 From off the heade of this *Athenian* swaine; [Bottom]
 That, hee awaking when the other do,
 May all to *Athens* backe againe repaire, 66
 And thinke no more of this nights accidents,
 But as the feare vexation of a dreame.
 But first I will releafe the Fairy Queene. [Musicke. 69
 [Squeezes iuice on her Eyes.

¶ Be, as thou wast wont to bee!
 See, as thou wast wont to see! 71
Dians budde, ore *Cupids* flower,
 Hath such force, and blessed power. 73

Now, my *Titania*! wake you, my fweete Queene! [She wakes.

Titania. My *Oberon*! what visions haue I seene!

Me thought I was enamoured of an Asse.

Oberon. There lyes your loue!

*JONATHAN BATTISHILL, 1763.

*SIR H. R. BISHOP, 1816. The same, adapted and arranged as a Solo,
 T. Sung by Duruset in the operatized *M. N. Dream*.

M. N. Dream, IV. i. 118, &c.

"MY HOUNDS ARE BRED OUT OF THE
SPARTANE KINDE."

Enter THESEUS and all his traine, with HIPPOLITA and EGEUS.
May 1, Daybreak.

Theseus. Goe, one of you! finde out the forrefter!
For now our obseruation is performde:
And since we haue the vaward of the day,
My loue shall heare the musicke of my hounds. 105
Vncouple! in the westerne vallie let them goe!
Dispatch, I say, and finde the forrefter!

[*Exit one of the Traine.*]

¶ Wee will, faire Queene, vp to the mountaines toppes,
And marke the musicall confusiō 109
Of hounds and Echo in coniunctiō.

Hippolita. I was with *Hercules* and *Cadmus* once,
When in a wood of *Creete* they bayed the Beare
With hounds of *Sparta*: neuer did I heare 113
Such gallant chiding! For, besides the groues,
The skyes, the fountaines, euery region neare
Seemd all one mutuall cry: I neuer heard
So musicall a discord, such sweete thunder! 117

Theseus. My hounds are bred out of the *Spartane* kinde,
So flew'd, so fanded; and their heads are hung
VVith eares that sweepe away the morning deawe;
Crooke-kneed, and deawlapt, like *Theſſalian* Buls; 121
Slowe in purfuit, but matcht in mouth like bells,
Each vnder each. A cry more tunable
Was neuer hollowd to, nor cheerd with horne,
In *Creete*, in *Sparta*, nor in *Theſſaly*! 125
Iudge when you heare!

*SIR H. R. BISHOP, 1816. Chorus of Hunters, A.T.B. Begins: 'Hark!
Hark! each Spartan hound.' (Shakspeare's lines, 118, 123, 124,
freely paraphrased.)

M. N. Dream, V. i. 358—369.

"NOW THE HUNGRY LYON ROARES."

[After Duke Theseus and his Bride, and all their guests have gone.]

Enter PUCKE.

Pucke. Now the hungry Lyon roares, 358
And the wolfe behowls the Moone;
Whilst the beaue ploughman fnores,
All with weary taske foredoone. 361

Now the wasted brands doe glowe,
 Whilst the screech-owle, screeching lowd,
 Puts the wretch that lyes in woe,
 In remembrance of a throwde. 365
 Now¹ it is the time of night,
 That the graues, all gaping wide,
 Euery one lets forth his spright,
 In the Churchway paths to glide. 369
 And wee Fairies—that doe runne
 By the triple *Hecates* teame,
 From the presence of the Sunne,
 Following darkeness like a dreame— 373
 Now are frolick: not a mouse
 Shall disturbe this hallowed house. 375
 I am sent with broome, before,
 To sweepe the dust behinde the dore. 377

Enter King and Queene of Fairies, with all their traine.

Oberon. Through the house giue glimmering light, 378
 By the dead and drowfie fier:
 Euery Elfe and Fairy spright,
 Hop as light as birde from brier; 381
 And this dittie, after mee,
 Sing, and daunce it trippingly.
Titania. First, rehearse your song by rote,
 To each word a warbling note. 385
 Hand in hand, with Fairy grace,
 Will we sing and blesse this place. 387

OBERONS Song²: the Fairies repeat it & daunce.

Oberon. Now, vntill the³ breake of day,
 Through this house each Fairy stray. 389
 To the best bride-bed will wee,
 Which by vs shall blest be; 391
 And the issue there create,
 Euer shall be fortunate: 393
 So shall all the couples three,
 Euer true in louing be: 395
 And the blots of Natures hand,
 Shall not in their issue stand. 397
 Neuer mole, hare-lippe, nor scarre,
 Nor marke prodigious, such as are 399
 Despis'd in natiuitie,
 Shall vpon their children be. 401

¹ 'Now,' altered to 'When,' by C. Horn.

² The Song is not given in Shakspeare's text; only Oberon's speech to his Fairies.

³ 'Now, vntill the,' altered to 'Meet me all by' (see l. 409, below), by Bishop.

- With this field-deaw consecrate,
 Euery Fairy take his gate, 403
 And each feuerall chamber bleffe,
 Through this palace with fweete peace; 405
 And the owner of it bleft,
 Euer fhall in fafety reft. 407
 Trippe away! make no ftay!
 Meete me all, by breake of day! 409
- R. LEVERIDGE, 1727. Solos for 1st, 2nd, 3rd, &c., up to 8th Fairy, and a Chorus to finish. May be found in his two volumes. Collection published, 1727.
- DR. COOKE, about 1775. Five-part Glee. Begins, 'Hand in hand,' l. 386 above. Novello.
- R. J. S. STEVENS, about 1790? Glee for four voices, S.A.T.B., begins, "Now the hungry lion."
- CHRISTOPHER SMITH, 1794. Begins, 'Now, until the break of day.' In the 'Fairies.'
- W. LINLEY, 1816. Solo, Bass.
- *SIR H. R. BISHOP, 1816. Solo, Tenor; with Chorus, S.S.A.A.T.B. Begins 'In Theseus' house give glimmering light'; and includes lines 21-4. Sung in the operatized *M. N. Dream*.
- *SIR H. R. BISHOP, 1816. Solo, Tenor. Begins, 'In the best Bride-bed,' (lines 33, 34, 45, 46). Sung in *M. N. Dream*.
- *SIR H. R. BISHOP, 1816. Chorus, S.S.A.T.B. The lines 'Trip away,' &c. (408 and 409, above). This is part of Cooke's Glee, 'Hand in hand,' arranged by Bishop and introduced into his Chorus, 'Spirits advance,' sung in *M. N. Dream*.
- SIR H. R. BISHOP, 1821. Quartett, A.T.T.B. Sung in *Two Gentlemen of Verona*.
- C. E. HORN, 1823. Song and Chorus. Sung in *Merry Wives of Windsor*. Commences, 'When it is the time of night,' l. 366, above.
- MENDELSSOHN, 1843. Solo, S., and Chorus, S.S.A.A.

Much Ado about Nothing.¹

Act III. Scene i. lines 57—68.

"SIGH NO MORE, LADIES, SIGH NO MORE."

The Song.²

Balthafer. *Sigh no more, Ladies, sigh no more!* 57
Men were deceiuers euer:
One foote in sea, and one on shore,
To one thing constant neuer. 60

¹ See Hector Berlioz's *Beatrice et Bénédict*. Opéra . . . imité de Shakspeare. 1862. 8vo.

² Sung by 'Jacke Wilson,' a singer of the Burbages' Company, to which Shakspeare belongd. See Dr. Rimbault's pamphlet 'Who was Jack Wilson?' identifying the singer with the composer, Dr. John Wilson.

Then sigh not so, but let them go! 61
And be you blith and bonnie,
Conuerting all your foundes of woe,
Into 'hey nonny, nonny.' 64
Sing no more ditties, sing no moe, 65
Of dumps so dull and heauy!
The fraud of men was euer so,
Since summer first was leauy; 68
Then sigh not so, &c.

DR. ARNE, about 1740. Song, Bass. For Mr. Beard, in *Much Ado About Nothing*. 'Shakspere Vocal Album,' 1864.

CHRISTOPHER SMITH, 1794. Solo, S. For 'Oberon' in the 'Fairies.' Caulfield's Collection.

R. J. S. STEVENS, 1790 (1800, 1846, &c.). Five-part Glee, S.S.A.T.B.

WM. LINLEY, 1816. Solo. Melody of Stevens's Glee as Solo.

SIR ARTHUR SULLIVAN, 1865. Solo, Tenor. Metzler.

*F. STANISLAUS, 1868. Solo: Tenor or Soprano. Ashdown.

G. A. MACFARREN, 1869. Part Song, S.A.T.B. Novello.

W. BALFE. Duet: Soprano and Contralto.

*G. BARKER. Solo. Robert Cocks.

*G. E. FOX, 1876. Solo, Baritone. D to (upper) G.

*DR. JOHN PARK, 1876. Solo.

*ETHEL HARRADEN, 1877. Solo, Mezzo-Soprano. Duff and Stewart.

*F. G. COLE, 1879. Tenor Solo: 'Composed expressly for his friend Walter Allen.'

*MALCOLM LAWSON, 1880. Glee for Ladies' Voices, S.S.A.A, unaccompanied. With piano-forte accompaniment. Stanley Lucas, Weber, & Co.

*H. C. HILLER, 1880.

Much Adoe, V. ii. 24—7.

"THE GOD OF LOVE."

Margaret [to BENEDICKE]. Well, I will call *Beatrice* to you,
 who I thinke hath legges. [Exit MARGARITE.]

Benedicke. And therefore wil come. [Sings.]

The God of loue
That fits aboue, 25
And knowes mee, and knowes me,
How pittiful I deserue . . . 27

I meane in finging; but in louing, *Leander* the good swimmer, *Troilus*, the first imploier of pandars, and a whole booke full of these quondam carpet-mongers, whose names yet runne smoothly in the euen rode of a blanke verse, why, they were neuer so truly turned ouer and ouer as my poore felse in loue.

Anonymous. Caulfield's Collection.

Much Adoe, V. iii. 3—10.

"DONE TO DEATH BY SLANDEROUS TONGUES."

[A Church in Messina.]

Enter CLAUDIO,¹ PRINCE, and three or four with tapers.*Claudio.* Is this the monument of *Leonato*?*A Lord.* It is, my Lord.CLAUDIO reads his *Epitaph* on HERO from a Paper.

<i>Done to death by slanderous tongues,</i>	3
<i>Was the Hero that heere lies :</i>	
<i>Death, in guerdon of her wronges,</i>	
<i>Giues her fame which neuer dies :</i>	6
<i>So the life that dyed with shame,</i>	
<i>Liues in death with glorious fame.</i>	8
<i>Hang thou there vpon the toomb,</i>	
<i>Praising hir when I am dead !²</i>	10

THEODORE AYLWARD, 1770. Glee for four voices. 'Elegies and Glees,'
by T. A.*Much Adoe*, Act V. Scene ii. lines 12—21.

"PARDON, GODDESSE OF THE NIGHT!"

Claudio. Now, Mufick, found, & sing your solemne hymne! 11

<i>Song. Pardon ! Goddesse of the Night !</i>	
<i>Those that slew thy virgin knight ;</i>	
<i>For the which, with songs of woe,</i>	
<i>Round about her tombe they goe :</i>	15
<i>Midnight ! assist our mone !</i>	
<i>Help vs to sigh & grone,</i>	
<i>Heauily, heauily !</i>	18
<i>Graues ! yawne and yeeld your dead,</i>	
<i>Till death be vttered,</i>	
<i>Heauily, heauily !³</i>	

DR. ARNE, about 1740. Solo for Soprano. In Caulfield's Collection.

T. CHILCOT, about 1745. Solo. In 'Shakspeare Vocal Album,' 1864
(transposed into D minor).W. LINLEY, 1816. Duet and Chorus. In Linley's 'Dramatic Songs of
Shakspeare.'¹ Claudio has slanderd his love Hero, and believes that his slanders have
kild her.² Some Editors emend 'dead' to 'dumb.' But the emendation is only
a 'fancy' one, for ryme's sake.³ The Folio reads 'Heauenly, heauenly.'

Othello.

Act II. Scene iii. lines 71—5.

“AND LET ME THE CANNAKIN CLINKE,
CLINKE!”

<i>Iago.</i> Some Wine, ho!	[Sings. 70
<i>And let me the Cannakin clinke, clinke!</i>	
<i>And let me the Cannakin clinke!</i>	72
<i>A Souldiers a man;</i>	
<i>Oh, man's life's but a span!</i>	74
<i>Why, then let a Souldier drinke!</i>	
Some Wine, Boyes!	
<i>Cassio.</i> 'Fore Heauen, an excellent Song!	77
<i>Iago.</i> I learn'd it in <i>England</i> ; where indeed they are most potent in Potting. Your <i>Dane</i> , your <i>Germaine</i> , and your fwag-belly'd <i>Hollander</i> , (drinke, ho!) are nothing to your <i>English</i> . ¹	80

*PELHAM HUMFREY, 1673. Song. Solo, Soprano. In *Musica Antiqua*,
ii. 171, ed. J. Stafford Smith. 1812.

Name Unknown. Caulfield's Collection.

W. LINLEY, 1816. Round for three male voices. In Linley's 'Dramatic
Songs of Shakspeare.'

Othello, IV. iii. 34, &c.

“SONG OF ‘WILLOUGH.’”

[Desdemona talks to her woman Æmilia, who is undressing her
to go to the bed in which Othello strangles her.]

<i>Desdemona.</i> My Mother had a Maid call'd <i>Barbarie</i> ;	26
She was in loue; and he she lou'd prou'd mad,	
And did forsake her. She had a Song of 'Willough':	
An old thing 'twas; but it exprest her Fortune,	
And she dy'd fingering it. That Song, to night,	30
Will not go from my mind: I haue much to do,	

¹ Iago's next song is an old English ballad, which has its own tune. The
music is in Caulfield's Collection (II. 68).

<i>Iago.</i> Oh, sweet England!	
<i>King Stephen was and a worthy Peere,</i>	92
<i>His Breeches cost him but a Crowne;</i>	
<i>He held them Six pence all to deere,</i>	
<i>With that he cal'd the Tailor 'Lowne!'</i>	95
<i>He was a wight of high Renowne,</i>	96
<i>And thou art but of low degree:</i>	
<i>'Tis Pride that pulls the Country downe,</i>	
<i>And take thy awld Cloake about thee,</i>	99
Some Wine, ho!	

But to go hang my head all at one fide,
And sing it like poore *Barbarie*. Prythee, dispatch!

* * * * *

Desdemona [sings]. *The poore Soule sat singing, by a Sicamour tree.*
Sing all a greene Willough! 35
Her hand on her bosome, her head on her knee;
Sing Willough, Willough, Willough! 37
The fresh Streames ran by her, and murmur'd her moanes;
Sing Willough, &c.
Her salt teares fell from her, and softned the stones;
Sing Willough, &c.
(Lay by these.) Willough, Willough! 42
(Prythee, high thee! he'll come anon.)
Sing, all a greene Willough must be my Garland.
Let no body blame him! his scorne I approue. 45
(Nay, that's not next. Harke! who is't that knocks?
Æmil. It's the wind.)
Desdemona. I call'd my Loue 'false Loue': but what said he then?
Sing Willough, &c. 49
If I court mo women, you'll couch with mo men.

Ancient, 1600.¹ Solo, Contralto. Chappell's 'Music of the Olden Time,' vol. i. p. 207.

SIGNOR GIORDANI, 1783. Solo.

*Anonymous. 'Willow! a Glee for four voices.' London, 1800 (?), folio.² S1, S2, S3, or Contra Alto, B.

J. MOREHEAD. Glee for three voices. Giordani, arranged by J. M.

JAMES HOOK, 1800. Solo, Mezzo-Soprano. Sung by Mrs. Jordan. 'Shakspeare Vocal Album,' 1864.

DR. I. KEMP, 1807. Song, Soprano. 'Vocal Magazine of Canzonets,' &c. &c., p. 100.

W. LINLEY, 1816. Solo. Linley's 'Dramatic Songs of Shakspeare.'

SIR HENRY BISHOP, 1819. Solo. Sung in *Comedy of Errors*, by Miss Stevens.

SIR ARTHUR SULLIVAN, 1865. Solo, Contralto. Metzler.

*W. SHIELD set the introduction to this Song, beginning '*My Mother had a maid called Barbara*,' but he did not go on with it, so as to include *Willow, Willow*. (See Linley, vol. ii. p. 24.)

*W. MICHAEL WATSON. Part Song. (Cross-reference in Brit. Mus. Catalogue, but no principal entry.)

¹ The music of 'Willow, willow' is older than 1600. It is found in Thomas Dallis's MS. 'Lute-book,' with the title 'All a greane willow.' Dallis taught music at Cambridge; and his book, dated 1583, is now in the Library of Trin. Coll., Dublin. (D. iii. 30.)

² The singer is made a man. The words are much altered: After 37 above, are

He sigh'd in his singing, and after each groan,
 O Willow, &c.
 I'm dead to all pleasure, my true love is gone.
 &c. &c.

Romeo and Juliet.

Act I. Scene v. lines 95—112. Quarto 2, ed. Daniel.

“IF I PROPHANE WITH MY VNWORTHIEST HAND.”

Romeo [to JULIET]. If I prophane with my vnworthieft hand,
This holy fhrine, the gentle fin is this; 96
My lips, two blushing Pylgrims, readie ftand,
To fmoothe that rough touch, with a tender kis. 98
Juliet. Good Pilgrime, you do wrong your hand too much,
Which mannerly deuocion fhowes in this;
For Saints haue hands, that Pilgrims hands do tuch;
And palme to palme, is holy Palmers kis. 102
Romeo. Haue not Saints lips, and holy Palmers too?
Juliet. I, Pilgrim! lips that they muft vse in praire.
Romeo. O then, deare Saint, let lips do what hands do!
They pray (grant thou) leaft faith turne to difpaire. 106
Juliet. Saints do not moue, thogh grant for praiers fake.
Romeo. Then moue not while my praiers effect I take: 108
Thus from my lips, by thine, my fin is purgd.
Juliet. Then haue my lips the fin that they haue tooke.
Romeo. Sin from my lips? ô trefpas sweetly vrgd!
Giue me my fin againe!
Juliet. Youe kiffe bith booke. 112

FRANCIS HUTCHINSON, 1807. Duet, Soprano and Tenor.

Romeo and Juliet, II. ii. 107—24. Quarto 2, ed. Daniel.

“LADY! BY YONDER BLESSED MOONE I VOW.”

Romeo. Lady! by yonder bleffed Moone I vow,¹ 107
That tips with filuer all thefe Fruite tree tops. . .
Juliet. O fweare not by the Moone,—th'inconfant Moone,
That monethly changes in her circled Orbe,—
Leaft that thy Loue proue likewise variable. 111
Romeo. What fhall I fweare by?
Juliet. Do not fweare at all!
Or, if thou wilt, fweare by thy gracious felfe,
Which is the God of my Idolatrie,
And Ile beleue thee.

¹ sweare. Folio

Romeo. If my hearts deare loue. . . . 115

Juliet. Well, do not fweare! although I ioy in thee,
I haue no ioy of this contrâct to night;
It is too rash, too vnaduifd, too sudden,
Too like the lightning, which doth cease to bee 119
Ere one can say, 'It lightens.' Sweete! goodnight!
This bud of Loue, by Sommers ripening breath,
May proue a bewtious Floure when next we meete.
Goodnight! goodnight! As sweete repose and rest,
Come to thy heart, as that within my breft! 124

DR. J. KEMP, about 1799. Duet, Soprano and Tenor. Violoncello
Obbligato. In 'Illustrations of Shakspeare,' by Dr. J. Kemp.

DR. J. KEMP. Solo. Violoncello Ob. Begins, 'Love heralds should
be thoughts.' 'Illustrations of Shakspeare,' by Dr. J. Kemp.

HOWARD GLOVER, 1861. Song, Soprano. Called 'Sweet good night!'
or Juliet's Song.

COUNTESS MARIE CORELLI, 1882. Recitative and Air. Called 'Romeo's
good night!' Stanley Lucas.

(See W. S. STEVENS's 'Lyric Recitation of the Garden Scene in *Romeo
and Juliet*, paraphrased from Shakspeare,' 1881.)

Romeo and Juliet, III. v. 1—11. Quarto 2, ed Daniel.

"WILT THOU BE GONE? IT IS NOT YET NEARE
DAY."

[After their one night together, as husband and wife.]

Enter ROMEO and JULIET aloft.

Juliet. Wilt thou be gone? It is not yet neare day: 1
It was the Nightingale, and not the Larke,
That pierst the fearefull hollow of thine eare;
Nightly the sings on yond Pomgranet tree: 4
Beleeue me, Loue, it was the Nightingale!

Romeo. It was the Larke, the Herauld of the Morne;
No Nightingale! Looke, Loue, what enuious freakes 8
Do lace the seuering Cloudes in yonder East!
Nights Candles are burnt out, and Iocand Day
Stands tipto on the myftie Mountaine tops.
I must be gone, and liue; or stay, and die. 11

PERCY, 1785. Duet. Called 'The Garden Scene' in *Romeo and
Juliet*.

J. REEKES, about 1850. Solo. J. Reekes, 'Six Songs from Shakspeare.'

Taming of the Shrew.

Induction. Scene ii. lines 33—54.

“WILT THOU HAVE MUSICKE? HARKE!
APOLLO PLAIES.”

[The humourous Lord who has taken the drunkard Sly to his house, and told his men to treat Sly as a Lord, says to him:]

Lord. Wilt thou haue Musicke? Harke! *Apollo* plaies, [*Musick.*
And twentie caged Nightingales do sing: 34
Or wilt thou sleepe? Wee'l haue thee to a Couch,
Softer and sweeter then the lufffull bed 36
On purpose trim'd vp for *Semiramis*.

Say thou wilt walke; we wil bestrow the ground:
Or wilt thou ride? Thy horses shall be trap'd,
Their harnesse studded all with Gold and Pearle. 40
Dost thou loue hawking? Thou hast hawkes will foare
About the morning Larke: Or wilt thou hunt?
Thy hounds shall make the Welkin answer them,
And fetch shrill echoes from the hollow earth. 44

1. *Man.* Say thou wilt course; thy gray-hounds are as swift
As breath'd Stags, I, fleeter than the Roe.

2. *Man.* Dost thou loue pictures? we wil fetch thee strait
Adonis, painted by a running brooke, 48
And *Citherea* all in fedges hid,
Which seeme to moue and wanton with her breath,
Euen as the wauing fedges play with winde.

Lord. Wee'l shew thee *Io*, as she was a Maid; 52
And how she was beguil'd and surpriz'd,
As liuelie painted as the deede was done.

T. COOKE, 1828. Song. Sung by Miss Fanny Ayton in *Taming of the Shrew*.

Taming of the Shrew, Act II. Scene i. lines 167—77.

“SHOULD HE UPBRAID, I'LL OWN THAT HE
PREVAIL.”¹

ALTERED FROM THE SPEECH BEGINNING, “SAY, THAT SHE RAILE.”

[Baptista, the father of Kate the Shrew, speaks to Petruchio, who wants to marry her:]

¹ The words in Bishop's song are as follows, the altered ones being in italics:

Should he upbraid, I'll own that he prevail,
And sing as sweetly as the Nightingale.
Say that he frown, I'll say 'his looks I view
As morning roses newly tipt with dew,'
Say he be mute, I'll answer with a smile,
And dance and play, and wrinkled Care beguile.

Signior *Petruchio*, will you go with vs,
Or shall I fend my daughter *Kate* to you? 164

Petruchio. I pray you do! [Exit. *Manet* PETRUCHIO.]

I will attend her heere,

And woo her with some spirit when she comes.

Say, that she raile; why, then Ile tell her plaine,
She sings as sweetly as a Nightingale: 168

Say, that the frowne; Ile say the lookes as cleere

As morning Roses newly waſht with dew :

Say, the be mute, and will not speake a word;

Then Ile commend her volubility,
And say she vttereth piercing eloquence:

If the do bid me packe, Ile giue her thanks,

As though she bid me stay by her a weeke :

If she denie to wed, Ile craue the day

When I shall atke the banes, and when be married.

But heere ſhe comes; and now, *Petruchio*, ſpeake!

Enter KATERINA.

Good morrow, *Kate*! for thats your name, I heare.

SIR H. R. BISHOP, 1821. Solo. Composed for and sung by Miss M. Tree in *The Two Gentlemen of Verona*.

Tempest.

Act I. Scene ii. lines 198—206.

"NOW I FLAM'D AMAZEMENT."

Prospero [to *ARIEL*]. Hast thou, Spirit, 193
Perform'd to point, *THE TEMPEST* that I bad thee?

Ariel. To euery Article!

I boarded the Kings ship. Now on the Beake,
Now in the Wafte, the Decke, in euey Cabyn,

I flam'd amazement. Sometime I'd diuide,
And burne in many places; on the Top-mast,
The Yards, and Bore-spritt, would I flame distinctly; 200

Then meete, and ioyne. *Ioues* Lightning, the precursors
O'th dreadfull Thunder-claps, more momentarie

And fight out-running, were not ; the fire, and cracks
Of fulphurous roaring, the most mighty *Neptune*,

Seeme to besiege, and make his bold waues tremble,
Yea, his dread Trident shake.

JN. CHRISTOPHER SMITH, 1756. Recitative in Smith's 'Tempest,'
p. 12.

Tempest, Act I. Scene ii. lines 375—85.

"COME UNTO THESE YELLOW SANDS."

Enter FERDINAND; & ARIEL, invisible, playing and singing.

Ariel. [Song.] *Come vnto these yellow sands,*
and then take hands; 376
Curtied when you haue, and kist
the wilde waues whist! 378
Foote it featly heere and there,
and, sweete Sprights, beare the burthen! 380
 [Burthen, disperfedly.] *Harke, harke! bough wawgh!*
The watch-Dogges barke, bough wawgh! 382
Ariel. *Hark, hark, I heare,*
the straine of strutting Chanticleere
cry, 'Cockadiddle-dowe!' 385

JOHN BANISTER, 1667. Solo. Playford's 'Select Ayres, &c.'

HENRY PURCELL, 1673. Soprano Solo and Chorus, S.A.T.B.

JN. CHRISTOPHER SMITH, 1756. Solo. Smith's 'Tempest.'

SIR JOHN STEVENSON, 1798 (?). Glee for S.S.B. 4-hand Piano accompaniment.

*SIR ARTHUR S. SULLIVAN, 1862. Solo, S., and Chorus, S.A.T.B.

*RICHARD SIMPSON, 1878. Solo, MS. Lucas and Weber.

Tempest, Act I. Scene ii. lines 395—402.

"FULL FADOM FIVE THY FATHER LIES."

[Ariel's song tells Prince Ferdinand that his Father is drown'd.
 (He is, in fact, alive and well.)]

Ariel. [Song.] *Full fadom fiue thy Father lies:* 395
Of his bones are Corral made:
Those are pearles that were his eies,
Nothing of him that doth fade, 398
But doth suffer a Sea-change
Into something rich & strange: 400
Sea-Nymphs hourly ring his knell:
 [Burthen:] *ding dong!*
Harke! now I heare them: ding-dong, bell! 402

ROBERT JOHNSON. Shakspeare's time. Harmonized for three voices by Dr. Wilson. 'Cheerful Ayres or Ballads,' by Dr. Wilson.

JOHN BANISTER, 1667. Song, Soprano. Playford's 'Select Ayres, &c.' Arranged (C. or B.) with Chorus, S.A.T.B., by Edw. J. Loder. Lonsdale.

HENRY PURCELL, 1673. Soprano Solo and Chorus, S.A.T.B.

JN. CHRISTOPHER SMITH, 1756. Solo: Contralto or Bass.

*SIR ARTHUR SULLIVAN, 1862. Solo, S., and Chorus, S.A.T.B. Novello.

*C. H. HUBERT PARRY, 1874. Song, Contralto, C to E♭. 'A Garland,' &c., No. 5. Sung by Miss Antoinette Sterling. Boosey. Called "A Sea Dirge."

*A. M. WARREN, 1874. Solo, Bass. Weekes and Co.

*G. R. VICARS, June 1, 1883. Part Song. Novello.

Tempest, Act II. Scene i. lines 298—303.

“WHILE YOU HERE DO SNOARING LIE.”

[Sebastian has arranged with Antonio, that when he (S.) raises his hand, Antonio shall kill the sleeping Gonzalo, while he, Sebastian, kills king Alonso, who lies asleep, too. Ariel, sent by Prospero, wakes Gonzalo, and frustrates the plot.]

Re-enter ARIEL, invisible, with Musick and Song.

Ariel [to GONZALO *sleeping*]. My Master (through his Art)
foresees the danger
That you (his friend) are in; and sends me forth 296
(For else his proiect dies) to keepe them living.

[*Sings in GONZALOES eare.*

*While you here do snoaring lie,
Open-ey'd Conspiracie
His time doth take.* 300

*If of Life you keepe a care,
Shake off slumber and beware!
Awake, awake!* 303

DR. ARNE (?), 1746. Song. In Caulfield's Collection.

THOMAS LINLEY, 1777. Linley's 'Dramatic Songs of Shakspeare.'

*SIR ARTHUR S. SULLIVAN, 1862. Solo, Soprano. (Music to *The Tempest*, p. 22.)

Tempest, Act II. Scene ii. lines 41, 42, 45—53.

“SNATCHES OF SONG FOR STEPHANO.”

Sung by Mr. Bannister.

Enter STEPHANO singing, & holding a barke Bottle of Sacke.

Stephano. *I shall no more to sea, to sea,
Here shall I dye ashore. . .*

This is a very scuruy tune to sing at a mans Funerall: well, here's my comfort! [Drinkee. 44

[Sings.] *The Master, the Swabber, the Boate-swaine & I,* 45

The Gunner, and his Mate,

*Lou'd Mall, Meg, and Marrian, and Margerie,
But none of vs car'd for Kate.* 48

*For she had a tongue with a tang,
Would cry to a Sailor 'goe hang!'* 50

*She lou'd not the saavour of Tar nor of Pitch;
Yet a Tailor might scratch her where ere she did itch.*

Then, to Sea, Boyes! and let her goe hang! 53

This is a scuruy tune too: But here's my comfort! [Drinkee.

Anonymous. Caulfield's Collection.

Tempest, Act II. Scene ii. lines 173-79.

"NO MORE DAMS I'LL MAKE FOR FISH."

[Caliban, Prospero's slave, made drunk by Stephano's sack,—made "a howling Monster, a drunken Monster," as Trinculo says,—swears to be Stephano's subject, and no longer serve Prospero.]

Caliban. *No more dams I'll make for fish,
Nor fetch in firing,
At requiring,* 175
*Nor scrape trenchering,
Nor wash dish!* 177
Ban', ban', Ca . . calyban,
Has a new Master. Get a new Man! 179

Freedome, high-day! high-day, freedome! freedome! high-day, freedome!

JN. CHRISTOPHER SMITH, 1756. Solo, Bass. Smith's 'Tempest.'
Caulfield's Collection.

J. W. HOBBS, 1861. Song, Bass. Called 'Caliban.'

J. F. DUGGAN, 1870. Tenor or Bass Song. Called 'Caliban.'

Tempest, Act III. Scene ii. lines 118, 19.

"FLOUT 'EM, AND COUT 'EM."

Caliban [to STEPHANO]. Thou mak'st me merry! I am full of pleasure!

Let vs be iocund! Will you trouble the Catch 114
You taught me but whileare?

Stephano. At thy request, Monster, I will do reason; any reason.

¶ Come on, *Trinculo*! let vs sing! 117

Sings.

*Flout'em, and cout'em! and skout'em, and flout'em!
Thought is free.*

HENRY PURCELL, 1675. Round for three. Caulfield's Collection.

Tempest, Act III. Scene ii. lines 131-9.

"BE NOT AFFEARD! THE ISLE IS FULL OF
NOYSES."

[Ariel invisible, plays, upon a tabor and pipe, the tune of 'the Catch' that Caliban and his two companions have just been trying to sing. Stephano and Trinculo are frightened, but are reassured by Caliban.]

Caliban. Art thou affeard?

129

Stephano. No, Monfter! not I!

Caliban. Be not affeard! the Ifle is full of noyfes,
Sounds, and sweet aires, that giue delight, and hurt not:
Sometimes a thoufand twangling Instruments

133

Will hum about mine eares; and fometime Voices,
That, if I then had wak'd after long fleepe,
Will make me fleepe againe; and then, in Dreaming,
The Clouds (methought) would open, and fhew Riches
Ready to drop vpon me; that, when I wak'd,
I cri'de to dreame againe.

137

*J. F. DUGGAN, 1871. ('A second song for Caliban.') Solo, Baritone.
Sung by Santley.

Tempest, Act IV. Scene i. lines 44-8.

"BEFORE YOU CAN SAY, 'COME, AND GOE'."

[Ferdinand and Miranda are to witness a Masque of Prospero's Spirits.]

Prospero [to ARIEL]. . . . Goe bring the rabble
(Ore whom I giue thee powre) here, to this place!
Incite them to quicke motion, for I muft
Bestow vpon the eyes of this yong couple¹
Some vanity of mine Art: it is my promife,
And they expect it from me.

40

Ariel. . . . Prefently?

Prospero. I! with a twincke!

Ariel. Before you can fay 'come, and goe,'
And breathe twice, and cry 'fo, fo':
Each one, tripping on his Toe,
Will be here with mop and mowe.
Doe you loue me, Mafter? no?

44

48

JN. CHRISTOPHER SMITH, 1756. Solo. Smith's 'Tempest.'

THOS. LINLEY, 1777. Solo. Linley's 'Dramatic Songs of Shakspeare.'

Tempest, Act IV. Scene i. lines 106-17.

"HONOR, RICHES, MARRIAGE-BLESSING."

Iuno descends, & enters.

Iuno [to CERES]. How do's my bounteous fister? Goe with me
To bleffe this twaine,¹ that they may prosperous be,
And honourd in their Ifſſue!

104

¹ Ferdinand and Miranda.

- Iuno. *Honor, riches, marriage-blessing,
Long continuance, and encreasing,
Hourely voyes, be fill upon you!
Iuno sings her blessings on you.* 107
- Ceres. *Earths increase, foyxon plentie,
Barnes and Garners, neuer empty,
Vines, with clustring bunches growing,
Plants, with goodly burthen bowing:
Spring come to you at the farthest,
In the very end of Haruest!
Scarcity and want shall shun you,
Ceres blessing so is on you.* 109
111
113
115
117
- SIGNORINA DE GAMBERINI, 1785 (?). Solo. Entitled, "The friendly wish from Shakspeare." 'Twelve English and Italian Songs,' by Gamberini. No. 2. Brit. Mus. Lib.
- WILLIAM LINLEY, 1816. Duet for two Sopranos.
- T. S. COOKE, 1840 (?). Duet for two Sopranos. Novello.
- H. VAN DEN ABEELEN, 1859. Duet. Known as "Homage to Shakspeare." Ashdown and Parry.
- *SIR ARTHUR S. SULLIVAN, 1862. Duet for Soprano and Contralto, with Chorus. 'Duet for two Sopranos,' 1863. Novello.

Tempest, Act IV. Scene i. lines 134—8.

"YOU SUN-BURN'D SICKLEMEN, OF AUGUST
WEARY."

Re-enter IRIS.

Iris. You Nimphs, cald *Nayades*, of y^e windring brooks,
With your fedg'd crownes, and euer-harmlesse lookes, 129
Leaue your crispe channels, and on this greene-Land
Anfwere your fummons! *Iuno* do's command! 131
Come, temperate Nimphes, and helpe to celebrate
A Contraſt of true Loue! be not too late! 133

Enter Certaine Nimphes.

¶ You Sun-burn'd Sicklemen, of August weary,
Come hether from the furrow, and be merry! 135
Make holly-day! your Rye-straw hats put on,
And theſe freſh Nimphs encounter, euery one, 137
In Country footing!

*Enter certaine Reapers (properly habited): they ioyne with the
Nimphes, in a gracefull dance; towards the end whereof, PROS-
PERO ſtarts ſodainly, and ſpeakes; after which, to a ſtrange
hollow and confuſed noiſe, they heauily¹ vaniſh.*

FRANCIS HUTCHINSON, 1807. Glee for two Tenors and one Bass.
Collection of Vocal Music by Hutchinson.

¹ *heavily* = mournfully.

Act V. Scene ii. lines 152—6.

“THE CLOWD-CAPT TOWRES, THE
GORGEIOUS PALLACES.”

Prospero [to FERDINAND]. Our Reuels now are ended. These
our actors
(As I foretold you) were all Spirits, and 149
Are melted into Ayre, into thin Ayre,
And, like the baselesse fabricke of this vision,
The Clowd-capt Towres, the gorgeous Pallaces,
The solemne Temples, the great Globe it selfe, 153
Yea, all which it inherit, shall dissolue,
And (like this insubstantiall Pageant faded)
Leaue not a racke behinde.

We are such stuffe
As dreames are made on; and our little life 157
Is rounded with a sleepe.

R. J. STEVENS, about 1795. Glee for six voices, S.A.T.T.B.B. Novello.

Tempest, Act V. Scene i. lines 1—8.

“NOW DO'S MY PROIECT GATHER TO A
HEAD.”

Before PROSPEROES Cell.

Enter PROSPERO (in his Magicke robes), and ARIEL.

Prospero. Now do's my Proiect gather to a head: 1
My charmes cracke not; my Spirits obey; and Time
Goes vpright with his carriage. How's the day?

Ariel. On the fixt hower; at which time, my Lord, 4
You said our worke should cease.

Prospero. I did say so,
When first I raif'd *THE TEMPEST*. Say, my Spirit,
How fares the King, and's followers?

Ariel. Confin'd together,
In the same fashion, as you gaue in charge, . . . 8

JN. CHRISTOPHER SMITH, 1756. Recitative. Smith's 'Tempest.'

Act V. Scene i. lines 88—94.

“WHERE THE BEE SUCKS, THERE SUCK I.”

[Prospero is about to present himself before King Alonso,
Antonio, and the rest.]

Prospero. *Ariell.*
 Fetch me the Hat, and Rapier in my Cell! 84
 I will discase me, and my selfe present
 As I was sometime *Millaine*. Quickly, Spirit!
 Thou shalt ere long be free. 87

[*ARIELL sings, and helps to attire him.*

*Where the Bee sucks, there suck I;
 In a Cowslips bell, I lie;
 There I couch when Owles doe crie;
 On the Batts backe I doe flie
 after Sommer merrily. 92
 Merrily, merrily, shall I lue now,
 Vnder the blossom that hangs on the Bow! 94*

Prospero. Why! that's my dainty *Ariell*! I shall misse thee;
 But yet thou shalt haue freedome: so, so, so!

ROBERT JOHNSON, Shakspeare's time. Harmonized for three voices,
 by Dr. Wilson. 'Cheerful Ayres,' by Dr. Wilson, Oxford, 1660.
 Playford's 'Select Ayres, &c.' I. 97. Printed in Hullah's 'Singers'
 Library,' No. 21, 1859.

PELHAM HUMFREY, 1667. Called "A Song in the machines, by Ariel's
 Spirits." Printed in Playford's 'Select Ayres, &c.'

PURCELL, 1673. Dr. Rimbault had it in MS.

DR. ARNE, 1746. Solo, Soprano. The same, harmonized for S.S.T.B.,
 by W. Jackson. Caulfield's Collection.

NICOLO PASQUALI, 1750. Solo. It alters "On the Batts backe I doe
 flie," l. 91, to "On the swallow's wings I fly." Twelve English Songs
 in Score, collected from several Masques, &c. No. II. 'A Song
 in the Tempest.'

JN. CHRISTOPHER SMITH, 1756. Solo. Smith's 'Tempest.'

*SIR ARTHUR SULLIVAN, 1862. Solo. Novello.

Troylus and Cressida.

Act IV. Scene iv. lines 15—18..

"O, HEART, HEAVIE HEART!"

[Troylus comes to Pandarus's house, to fetch his love Cressid, in
 order to deliver her up to Diomed and the Greeks, who are to take
 her to her father, Calchas, in the Grecian camp.]

Enter TROYLUS.

Cres. O Troylus, Troylus! [Embracing him.

Pan. What a paire of spectacles is here! let me embrace too!
 'Oh heart,' as the goodly faying is; 14

'Oh heart, heavie heart,
 Why sighest thou without breaking?'

where he answers againe;

*' Because thou canst not ease thy smart
By friendship, nor by speaking' :* 18

There was neuer a truer rime! Let vs cast away nothing, for we
may liue to haue neede of such a Verse! We see it, we see it!
How now, Lambs? 21

M. P. KING, 1810 (?).

*SIR H. R. BISHOP, 1810. Duet for Two Sopranos.

Twelfth Night.

Act I. Scene i. lines 1—15.

"IF MUSICKE BE THE FOOD OF LOVE,
PLAY ON!"

The Dukes Palace.

*Enter ORSINO, Duke of Illyria, CURIO, and other Lords; Musicians
attending.*

Duke.

IF Musicke be the food of Loue, play on! 1
Giue me exceffe of it, that, surfetting,
The appetite may ficken, and so dye.
That straine agen! it had a dying fall: 4
O, it came ore my eare, like the sweet found
That breathes vpon a banke of Violets,
Stealing, and giuing, Odour!—Enough; no more!
'Tis not so sweet now, as it was before. 8
O spirit of Loue, how quicke and fresh art thou,
That, notwithstanding thy capacitie
Receiueth as the Sea: nought enters there,
Of what validity, and pitch so ere, 12
But falles into abatement, and low price,
Euen in a minute! so full of shapes is Fancie,
That it alone is high fantasticall.

JAMES CLIFTON, 1781. Solo. Reproduced in 'Shakspeare Vocal Album,' 1864.

SIR JOHN STEVENSON. Air, Contralto or Bass. Commences, 'That strain again,' l. 4. In a set of eight Songs and four Duets.

SIR J. STEVENSON and T. COOKE, 1828. Quartet. Opera, *Taming of the Shrew*.

A. MATTHEY, 1847. Canzonet.

CHARLES HORSLEY. Solo. Chappell, New Bond Street.

GEORGE BENSON, 1861. Glee.

*W. C. SALLÉ, 1863. Canzonet.

Twelfth Night, Act I. Scene v. lines 254—262.

“MAKE ME A WILLOW CABINE AT YOUR
GATE.”

[Viola, drest as Duke Orsino's page, Cesario, takes her Master's message of love to Olivia, who, not caring for him, falls in love with his page Cesario-Viola. The latter says to Olivia:]

Viola. If I did loue you in my maisters flame,
With such a suffring, such a deadly life,
In your deniall I would finde no fence;
I would not vnderstand it.

Oliuia. Why, what would you? 253

Viola. Make me a willow Cabine at your gate,
And call vpon my foule within the house;
Write loyall Cantons of contemned loue,
And sing them lowd, euen in the dead of night; 357
Hallow your name to the reuerberate hilles,
And make the babling Gossip of the aire
Cry out, ‘*Oliuia!*’ O, you should not rest
Betweene the elements of ayre, and earth, 261
But you should pittie me!

JOHN BRAHAM, 1828. Solo, Tenor. Sung by himself in *Taming of the Shrew*.

Twelfth Night, Act II. Scene iii. lines 36—41, 44-9.

“O MISTRIS MINE, WHERE ARE YOU
ROMING?”

Sir Andrew. Excellent! Why, this is the best fooling, when all is done. Now, a fong!

Sir Toby. Come on; there is fixe pence for you! Let's haue a fong! 31

Sir Andrew. There's a testrill of me too! if one knight giue a...

Clowne. Would you haue a loue-fong, or a fong of good life?

Sir Toby. A loue fong, a loue fong!

Sir Andrew. I, I! I care not for ‘good life.’ [*Clowne sings.*] 35

O Mistris mine, where are you roming?

O, stay and heare! your true loue's coming,

That can sing both high and low: 38

Trip no further, prettie sweeting!

Iourneys end in louers meeting,

Euery wife mans sonne doth know. 41

Sir Andrew. Excellent good, ifaith!

Sir Toby. Good, good! 43

Clowne. *What is Loue ? tis not heereafter ;
 Prefent mirth hath prefent laughter ;
 What's to come is still vnſure : 46
 In delay there lies no plentie ;
 Then come kiſſe me, Sweet and twentie !
 Youth's a ſtuffe will not endure ! 49*

Sir Andrew. A mellifluous voyce, as I am true knight !

Anonymous, 1599 and 1611. Morley's 'Consort Lessons.' In Queen Elizabeth's Virginal Book, p. 125, the melody is arranged by Byrd. (Chappell, 'Music of the Olden Time,' vol. i. p. 209.)

R. J. S. STEVENS, 1785. Glee. Novello.

WILLIAM LINLEY, 1816. Solo. Linley's 'Dramatic Songs of Shakspeare.'

J. ADDISON, 1820. Solo, Tenor. In Caulfield, vol. i. p. 137.

ELIZABETH CRAVEN, MARGRAVINE OF ANSPACH. Madrigal for two voices.

J. MAJOR, 1856. ('Cyclopædia of Music,' No. 356.) An adaptation of Elizabeth Craven's Madrigal. Duet.

J. REEKES, 1850 to 1860. Song. 'Six Songs from Shakspeare.'

SIR ARTHUR S. SULLIVAN, 1866. Solo, Bass. Sung by Mr. Santley. Metzler.

*F. STANISLAUS, 1870. Song. Ashdown.

*G. A. MACFARREN, 1872. Part Song, S.A.T.B. (Foster's 'Choral Harmonist,' No. 4.)

*REV. C. E. HEY, 1877. Part Song : Soprano, Contralto, Tenor, Bass, in *Twelfth Night*. Patey and Willis.

*A. H. D. PRENDERGAST, 1878. Part Song, A.T.B. Stanley Lucas, Weber, and Co.

*H. W. WAREING, 1878. Part Song. Novello.

*J. MOUNT, 1879. Song.

*F. E. GLADSTONE, 1880. Song. Novello.

*L. CARROTT, 1881. Song. Stanley Lucas, Weber, and Co.

*E. T. DRIFFIELD. Part Song, A.T.T.B. Novello.

Twelfth Night, Act II. Scene iii.

"SNATCHES OF SONG FOR SIR TOBY."

Enter MARIA.

Maria. What a catterwalling doe you keepe heere ! If my Ladie haue not call'd vp her Steward *Maluolio*, and bid him turne you out of doores, neuer truſt me ! 68

Toby. My Lady's a *Catayan*, we are politicians ; *Maluolio's* a *Peg-a-ramſie*, and [*sings*] '*Three merry men be wee.*' Am not I con-fanguinous ? Am I not of her blood ! Tilly vally ! 'Ladie' : [*sings*] '*There dwelt a man in Babylon, Lady, Lady !*' 73

Clowne. Bethrew me, the knight's in admirable fooling !

Sir Andrew. I, he do's well enough if he be diſpoi'd, and ſo do I too : he does it with a better grace, but I do it more naturall.

Toby. [*sings*] '*O, the twelſe day of December,*' . . . 77

Maria. For the loue o' God, peace !

Enter MALUOLIO.

* * * * *

Maluolio. Sir *Toby*, I must be round with you! My Lady [86
bad me tell you, that, though she harbors you as her kinsman, she's
nothing ally'd to your disorders. If you can separate your selfe and
your misdemeanors, you are welcome to the house; if not, and it
would please you to take leaue of her, she is very willing to bid you
farewell. 91

Toby. [*sings*] 'Farewell, deere heart! since I must needs be gone.'
(*Maria.* Nay, good Sir *Toby*!)

Clowne. [*sings*] 'His eyes do shew his dayes are almost done.' 94
(*Maluolio.* If't euen so?)

Toby. 'But I will neuer dye.'

Clowne. Sir *Toby*, there you lye. 97

(*Maluolio.* This is much credit to you.)

Toby. 'Shall I bid him go?'

Clowne. 'What and if you do?' 100

Toby. 'Shall I bid him go, and spare not?'

Clowne. 'Oh, no, no, no, you dare not!' 102

In Caulfield's Collection, vol. i. p. 147. Composer unknown.

*ROBERT JONES, 1601 (12th from the 1st Book). Song, in four Parts.
In *Musica Antiqua*, vol. ii. 204, ed. J. Stafford Smith. 1812. Cald
'Farewell, dear Heart!'

Twelfth Night, Act II. Scene iv. lines 51—66.

"COME AWAY! COME AWAY, DEATH!"

Re-enter CURIO & CLOWNE (FESTE).

The Duke. [to FESTE] O, fellow, come! the song we had last
night!

¶ Marke it, *Cesario*! it is old and plaine;
The Spinsters and the Knitters in the Sun,
And the free maides that weaue their thred with bones, 45
Do vse to chaunt it: it is filly footh,
And dallies with the innocence of loue,
Like the old age.

Clowne. Are you ready, Sir? 49

Duke. I; prethee, sing! [*Musicke.*

The Song.

Clowne. Come away! come away, Death! 51

And in sad cypresse let me be laide;

Fye, away! fie, away,¹ breath!

I am flaine by a faire cruell maide: 54

¹ Editors generally read 'Fly away . . . fly away.'

TWELFTH NIGHT.

69

My shroud of white, stuck all with Ew, 55
O, prepare it!

My part of death, no one so true
did share it. 58

Not a flower, not a flower sweete, 59
On my blacke coffin, let there be strewne;

Not a friend, not a friend greet

My poore corpes, where my bones shall be throwne! 62

A thousand thousand fighes to faue, 63
lay me, ô, where

Sad true louer neuer find my graue,
to weepe there! 66

DR. ARNE, 1741. Solo, T. Sung by Mr. Lowe. 'Shakspeare Vocal Album.'

R. J. S. STEVENS, 1790. Glee. Novello.

MARIA HESTER PARK, 1790. Solo. Inscribed to Dr. Parsons.

By a Lady (anonymous). Solo.

WILLIAM LINLEY, 1816. Solo, Bass. Linley's 'Dramatic Songs of Shakspeare.'

*SAMUEL WEBBE, JUN., 1830. Glee.

*J. BRAHMS, born 1833. Part Song for female voices, with accompaniment for two horns and harp. Opus 17. Published with English words, 1884. Novello. (It is older in Germany.)

G. A. MACFARREN, 1864. Glee, S.A.T.T.B. Novello.

*DR. JOHN PARK, 1876. Solo.

Twelfth Night, Act II. Scene iv. lines 110—115.

"SHE NEVER TOLD HER LOVE."

[Viola, as the page Cesario, says to her master, Orsino, Duke of Illyria:]

My Father had a daughter lou'd a man,
As it might be, perhaps, were I a woman,
I should your Lordship.

Duke. And what's her history? 109

Viola. A blanke, my Lord.

She neuer told her loue,

But let concealment, like a worme i'th budde,
Feede on her damaske cheeke: she pin'd in thought;
And, with a greene and yellow melancholly, 113
She fate like Patience on a Monument,
Smiling at greefe.

HAYDN, 1790. Solo. Dedicated to Lady C. Bertie. (Canzonets, 2nd set, No. 4.)

DR. HARRINGTON of Bath, about 1790. Terzetto. Called 'Viola's account of her own concealed love,' in *Twelfth Night*. Book of Dr. Harrington's Compositions.

GEORGE NICKS, 1842. Duet for two Sopranos. Robert Cocks.

EDWARD L. HIME, 1856. Glee for four male voices.

*A. C. ROWLAND, 1874. Part Song, S.S.T.B. Lamborn Cock.

Twelfth Night, Act III. Scene i. lines 147—162.

“CESARIO! BY THE ROSES OF THE SPRING.”

[Olivia, scorned by the page Cesario-Viola, with whom she is in love, first speaks to herself, and then to Viola, as Cesario :—]

Olivia. ([*aside*] O, what a deale of scorne lookes beautifull
In the contempt and anger of his lip! 144
A murdrous guilt shewes not it selfe more foone
Then loue that would seeme hid: Loues night is noone!) 146

Cesario! by the Roses of the Spring,
By maid-hood, honor, truth, and every thing, 148
I loue thee so, that, maugre all thy pride,
Nor wit, nor reason, can my passion hide! 150
Do not extort thy reasons from this claufe,
For that I woo, thou therefore hast no cause; 152
But, rather, reason thus with reason fetter:
Loue fought, is good: but, giuen vnfought, is better! 154

Viola. By innocence I sweare, and by my youth,
I haue one heart, one bosome, and one truth, 156
And that no woman has! nor neuer none
Shall mistris be of it, saue I alone! 158
And so adieu, good Madam! neuer more
Will I my Masters teares to you deplore! 160

Olivia. Yet come againe! for thou perhaps mayst moue
That heart, which now abhorres, to like, his loue. [*Exeunt.* 162

SIR HENRY BISHOP, 1820. Duet. Altered from Winter. Sung by
Misses Greene and Tree, in the operatized *Twelfth Night*.

Music for the Clowne's Snatches, in lines 72-9 and 118-121, is given in Caulfield, I. 153; but his Song, which ends IV. ii., does not seem to have been set [yet of course it has been].

Clowne. [*aduances & sings*] Hey, Robin! iolly Robin!
Tell me how thy Lady does!

Maluolio. Foole! 74

Clowne. My Lady is vnkind, perdie.

Maluolio. Foole!

Clowne. Alas, why is she so?

Maluolio. Foole, I say! 78

Clowne. She loues another . . . Who calles, ha?

[Malvolio, having been made to believe that Olivia loves him, is bound in a dark room as a madman. He calls to the Clown, Feste, whom he hears singing. Malvolio wishes to write to Olivia, in proof of his sanity, and Feste promises to be the bearer of the letter.]

Clowne.	[sings] <i>I am gone, fir ;</i>	118
	<i>And anon, fir,</i>	
	<i>Ile be with you againe,</i>	120
	<i>In a trice,</i>	
	<i>Like to the old Vice,</i>	
	<i>Your neede to sustaine ;</i>	123
	<i>Who, with dagger of lath,</i>	124
	<i>In his rage and his wrath,</i>	
	<i>Cries, ' ah, ha ! ' to the Diuell :</i>	126
	<i>Like a mad lad,</i>	
	<i>' Paire thy nayles, dad ;</i>	
	<i>Adieu, good man Diuell ! '</i>	129

Twelfth Night, Act V. Scene i. lines 378—396.

“WHEN THAT I WAS AND A LITTLE TINĒ
BOY.”

[When all the other Players have left the Stage, the Clowne, Feste, winds up the Play with this Song :]

Clowne sings.

<i>When that I was and a little tinĒ¹ boy,</i>	378
<i>with hey, ho, the winde and the raine,</i>	
<i>A foolish thing was but a toy,</i>	380
<i>for the raine, it raineth euery day.</i>	
<i>But when I came to mans estate,</i>	382
<i>with hey, ho, &c.</i>	
<i>Gainst Knaues and Theeues men shut their gate,</i>	384
<i>for the raine, &c.</i>	
<i>But when I came, alas ! to wiue,</i>	386
<i>with hey, ho, &c.</i>	
<i>By swaggering could I neuer thriue,</i>	388
<i>for the raine, &c.</i>	
<i>But when I came vnto my beds,</i>	390
<i>with hey, ho, &c.</i>	
<i>With tospottes still had drunken heades,</i>	392
<i>for the raine, &c.</i>	

¹ tinĒ = tiny.

A great while ago the world begon, 394
hey, ho, &c.

But that's all one; our Play is done; 396
and wee'l strive to please you every day. [Exit.]

J. VERNON, 1763. Solo, Tenor. In 'The new Songs, &c.', No. 2.
 Composed by Vernon, and sung by him in *The Twelfth Night* at
 Drury Lane, October 19th, 1763. (Wrongly attributed by Linley
 to Fielding.) Linley's 'Dramatic Songs of Shakspeare.' 'Handbook
 of Standard English Songs.' R. Cocks.

SIR J. STEVENSON, 1834. Glee, S.A.T.B.

*RICHARD SIMPSON, 1878. Solo, Baritone. Lucas and Weber.

*J. L. HATTON, 1848. Solo, T., with four-part Chorus for male voices;
 gained the prize given by the Melodists' Club. Williams, Berners St.

*SCHUMANN. Solo. Augener, Newgate St.

Two Gentlemen of Verona.

Act I. Scene iii. lines 84—87.

"OH, HOW THIS SPRING OF LOVE RESEMBLETH."

[Protheus is found by his father Antonio, reading a letter from his
 love Julia, whom he wants his father's consent to marry. Askt
 whose letter it is, Protheus shams that it is one from his friend
 Valentine, describing how happily he gets on at the Emperor's court.
 On this, Antonio resolves to send Protheus at once to the Court, to
 join Valentine, and thus separate him from Julia. Protheus, caught
 in his own trap, thus soliloquises:]

Protheus. Thus haue I ihund the fire, for feare of burning,
 And drench'd me in the sea, where I am drown'd.
 I fear'd to shew my Father *Iulias* Letter, 80
 Least he should take exceptions to my loue;
 And, with the vantage of mine own excuse,
 Hath he excepted most againt my loue.

Oh, how this spring of loue refembleth 84
 The vncertaine glory of an Aprill day,
 Which now shewes all the beauty of the Sun,
 And by and by a clowd takes all away! 87

SIR HENRY BISHOP, 1819. Solo. Sung by Miss M. Tree, in the
Operatised Comedy of Errors.

Two Gentlemen of Verona, Act II. Scene vii. lines 33—38.

"HINDER NOT MY COURSE."

[Julia resolves to go to the Emperor's court, after her lover
 Protheus. Her maid Lucetta tries to prevent her, and counsels her
 to wait at home till Protheus returns. Julia answers:]

- Julia.* Oh, know'st thou not, his looks are my foules food?
 Pitty the dearth that I haue pinēd in, 16
 By longing for that food so long a time!
 Didst thou but know the inly touch of Loue,
 Thou wouldst as soone goe kindle fire with snow,
 As seeke to quench the fire of Loue with words! 20
Lucetta. I doe not seeke to quench your Loues hot fire,
 But qualifie the fires éxtreame rage,
 Left it should burne aboue the bounds of reason.
Julia. The more thou dam'st it up, the more it burnes: 24
 The Current, that with gentle murmure glides,
 (Thou know'st,) being stop'd, impatiently doth rage;
 But, when his faire course is not hindered,
 He makes sweet musicke with th'enameld stones, 28
 Giuing a gentle kisse to eury sedge
 He ouer-taketh in his pilgrimage;
 And so, by many winding nookes, he fraies,
 With willing sport, to the wide Oceān. 32
 Then let me goe, and hinder not my course!
 Ile be as patient as a gentle streame,
 And make a pastime of each weary step,
 Till the last step haue brought me to my Loue;
 And there Ile rest, as, after much turmoile, 36
 A blessed soule doth, in *Elizium*!

M. M. ALLNAT, 1860. Song. In 'Two Songs, &c.'

Two Gentlemen of Verona, Act IV. Scene ii. lines 38—52.

"WHO IS SILVIA? WHAT IS SHE?"

[Julia, having reacht the Emperor's city, in man's attire, is taken by her Host to hear her faithless lover Protheus serenade Silvia, the love of his friend Valentine, to whom he has turn'd traitor, in order that he may win Silvia for himself.]

Song.

- Who is Siluia? what is she,* 38
That all our Swaines commend her?
Holy, faire, and wise is she: 40
The heauen such grace did lend her,
That she might admir'd be. 42
Is she kinde as she is faire? 43
For beauty liues with kindnesse.
Loue doth to her eyes repaire, 45
To helpe him of his blindnesse,
And, being help'd, inhabits there. 47

Then to Siluia let vs sing, 48
That Siluia is excell'g :
She excels each mortall thing, 50
Vpon the dull earth dwelling !
To her let vs Garlands bring ! 52

RICHARD LEVERIDGE, 1727. Solo. Reproduced in 'Shakspeare Vocal Album,' 1864, and Caulfield's Collection, 1864, with Chorus for T.T.B. 'The New Songs, &c.', No. 7.

J. VERNON, 1762. Solo, Tenor ('Key of F, ranging up to B $\flat$.—Roffe).¹

R. J. S. STEVENS, 1810 (?). Glee.

WILLIAM LINLEY, 1816. Solo. Linley's 'Dramatic Songs of Shakspeare.'

SIR H. BISHOP, 1820. Pasticcio. Morley, 1595; Ravenscroft, 1614. Novello. In the Operatised *Twelfth Night*. Glee for five voices.

SIR HENRY BISHOP, 1821. Concerted Piece. Pasticcio. 'By the simplicity,' an air in 'Midas'. In the Operatised *Two Gentlemen of Verona*. Glee for S.A.T.T.B.

*JOSEPH ELLIOTT, 1825 (?). Glee, A.T.T.B. Cramer & Co.

SAMUEL WEBBE, JUNR., 1830. Glee for five voices.

FRANZ SCHUBERT, 1826. Solo, Baritone. Op. 106, No. 4. Litolf, v. 107. 'Shakspeare Vocal Album,' 1864.

J. F. DUGGAN, 1854. Duet, Soprano and Bass.

*GEORGE A. MACFARREN, 1864. Part Song, S.A.T.B. 'Choral Songs,' No. 5.

*MISS M. A. MACIRONE. Part Song, S.A.T.B. Ashdown.

*LIONEL S. BENSON, 1873. Duet: Soprano, Contralto, or Tenor and Bass. Stanley Lucas and Weber.

*W. H. HOWELLS. Part Song, S.A.T.B. Lamborn Cock.

*C. S. HEAP. Part Song, S.A.T.B. Stanley Lucas and Weber.

*R. H. WALTHMAN, 1882. Part Song. Weekes.

*ISIDORE DE SOLLA, June, 1883. Solo. Stanley Lucas & Co.

*WALTER MACFARREN, Sept. 15, 1883. Part Song, S.C.T.B. 'The Lute.' Patey and Willis.

*W. J. YOUNG. Nov. 1883. Part Song, S.A.T.B. Novello.

Winter's Tale.²

Act IV. Scene iii. lines 1—12.

"WHEN DAFFADILS BEGIN TO PEERE."

[A Road near the Shepherds Cottage.]

Enter AUTOLICUS, singing.

When Daffadils begin to peere,
With (heigh !) the Doxy ouer the dale,
Why, then comes in the sweet o'the yeere,
For the red blood rains in y^e winters pale.

4

Composed by Vernon for himself, and sung by him in the character of *Thurio* at Drury Lane Theatre, December 27th, 1762. (See Genest.)

² See M. Bruch's '*Hermione*, grosse Oper . . . nach Sh.'s *Wintermärchen*,' &c. 1872, folio.

*The white sheete bleaching on the hedge,
 With (hey !) the sweet birds, O, how they sing !
 Doth set my pugging¹ tooth an edge ;
 For a quart of Ale is a dish for a King !* 8

*The Larke, that tirra-Lyra chaunts,
 With (heigh !) the Thrush and (hey !) the Iay !
 Are Summer songs for me and my Aunts,
 While we lye tumbling in the hay.* 12

DR. WM. BOYCE, about 1759. Song. In Linley's 'Dramatic Songs of Shakspeare,' and Caulfield, II. 46.

*H. W. WAREING, Mus. Bac. S.A.T.B. Novello.

*MISS C. A. MACIRONE. S.A.T.B. Novello.

Winter's Tale, Act IV. Scene ii. lines 15—22.

"BUT SHALL I GO MOURNE FOR THAT, MY
 DEERE."

Autolycus. . . . I haue feru'd Prince *Florizell*, and in my time
 wore three pile ; but now I am out of seruice : 14

But shall I go mourne for that, (my deere ?) 15

The pale Moone shines by night :

And when I wander here and there,

I then do most go right. 18

If Tinkers may haue leaue to liue, 19

and beare the Sow-shin Bowget,

Then my account I well may giue,

and in the Stockes auouch it. 22

My Trafficke is 'sheetes': when the Kite builds, looke to lesser Linnen! My Father nam'd me *Autolicus*; who, being (as I am) lytter'd vnder *Mercurie*, was likewise a snapper-vp of vnconsidered trifles. With Dye and drab, I purchaf'd this Caparison; and my Reuennew is the filly Cheate. Gallowes, and Knocke, are too powerfull on the Highway. Beating and hanging are terrors to mee! For the life to come,—I sleepe out the thought of it. 29

Anonymous. Caulfield's Collection, vol. ii. p. 52.

J. F. LAMPE, 1748. Solo, S. or M.S. British Museum. G. 306, piece 251.

Winter's Tale, Act IV. Scene iii. lines 119—122.

"JOG-ON, JOG-ON, THE FOOT-PATH WAY."

(SNATCH OF SONG.)

[Autolycus has shammd illness, and robd the Clowne, the old Shepherd's son, who takes leave of him:]

¹ thieving.

Clowne. Then fartheewell! I muſt go buy Spices for our ſheepe-hearing. 113

Autolycus. Proſper you, ſweet fir! [*Exit CLO.*] Your purſe is not hot enough to purchaſe your Spice. Ile be with you at your ſheepe-hearing too! If I make not this Cheat bring out another, and the ſheerers proue ſheepe, let me be vnrold, and my name put in the booke of Vertue! 118

Song. *Iog-on, Iog-on, the foot-path way,* 119
And merrily hent the Stile-a!
A merry heart goes all the day!
Your ſad, tyres in a Mile-a. [*Exit.* 122

Anonymous. This tune is in the 'Dancing Maſter' (1650 to 1698), called *Jog on*. Also in Q. Elizabeth's 'Virginal Book,' p. 416, with the name of *Hanskin*. It is an Air with variations by Richard Farnaby. (Chappell's 'Music of Olden Time,' p. 211.)

Anonymous. Snatch. Caulfield's Collection.

DR. BOYCE, about 1759. The centre of his 'When Daffodils.'

MISS C. A. MACIRONE, 1860. Part Song, S.A.T.B. Novello.

Winter's Tale, Act IV. Scene iv. lines 217—229.

"LAWNE, AS WHITE AS DRIVEN SNOW."

[The Old Shepherd's Servant deſcribes to him and his Clowneſon, to his ſuppoſed daughter Perdita, and their gueſts at their Sheepſhearing, the goods and the ſinging of Autolycus, diſguiſed as a Pedler:]

Servant. Hee hath Ribbons of all the colours i'th Rainebow; [205
 Points, more then all the Lawyers in *Bohemia* can learnedly
 handle, though they come to him by th'groſſe; Inckles,¹ Caddyſſes,²
 Cambrickes, Lawnes: why, he ſings em ouer, as they were Gods,
 or Goddeſſes! you would thinke a Smocke were a ſhee-Angell, he
 ſo chauntes to the ſleeue-hand, and the worke about the ſquare
 on't. 210

Clowne. Pre'thee bring him in! and let him approach ſinging.

Perdita. Forewarne him, that he uſe no ſcurrilous words in's
 tunes! [*Exit Servant.* 213

Clowne. You haue of theſe Pedlers, that haue more in them then
 youl'd thinke (Sifter!)

Perdita. I, good brother, or go aboute to thinke. 216

Enter AUTOLICUS ſinging.

Lawne, as white as driuen Snow;
Cypreſſe, blacke as ere was Crow; 218
Gloues, as ſweete as Damaske Roſes;
Maſkes for faces, and for noſes; 220

¹ *Inckles*, tapes.

² *Caddyſſes*, worſted lace.

<i>Bugle-bracelet, Necke-lace Amber,</i>	
<i>Perfume for a Ladies Chamber ;</i>	222
<i>Golden Quoifes and Stomachers,</i>	
<i>For my Lads to giue their deers ;</i>	224
<i>Pins, and poaking-stickes of Steele ;¹</i>	
<i>What Maids lacke, from head to heele :</i>	226
<i>Come buy of me, come ! come buy ! come buy !</i>	
<i>Buy, Lads ! or else your Lasses cry :</i>	
<i>Come, buy !</i>	

DR. WILSON, 1660. Solo.

Anonymous. Solo. Caulfield's Collection.

DR. BENJAMIN COOKE, 1780 (?). Glee.

*E. S. BIGGS, 1800 (?). Solo, Tenor. 'Here's lawn as white.'

THOS. HUTCHINSON, 1807. Song. 'Vocal Collection' of Mr. Hutchinson.

WILLIAM LINLEY, 1816. Song, Tenor. Linley's 'Dramatic Songs of Shakspeare.'

*CARL NESTOR. Song. Baritone.

Winter's Tale, Act IV. Scene iv. lines 291—302.

"GET YOU HENCE, FOR I MUST GOE!"

[Autolycus, Mopsa (with whom the Clowne is in love), and her friend Dorcas, sing a Ballad together :]

Autolycus. This is a merry ballad, but a very pretty one ! 281

Mopsa. Let's haue some merry ones !

Autolycus. Why, this a passing merry one, and goes to the tune of '*Two maids wooing a man :*' there's scarce a Maide westward, but she sings it : 'tis in request, I can tell you ! 285

Mopsa. [looking at it] We can both sing it : if thou'lt beare a part, thou shalt heare ; 'tis in three parts.

Dorcas. We had the tune on't, a month agoe !

Autolycus. I can beare my part, you must know 'tis my occupation : Haue at it with you ! 290

Song.

Aut. *Get you hence, for I must goe !*
Where, it fits not you to know. 292

Dor. *Whether ?*

Mop. *O, whether ?*

Dor. *Whether ?*

Mop. *It becomes thy oath full well,*
Thou to me thy secrets tell. 295

Dor. *Me too ! Let me go thether !* 296

Mop. *Or thou goest to th' Grange, or Mill ;*
If to either, thou dost ill. 298

¹ To stiffen the curls of their Ruffs on.

Aut. *Neither !*
 Dor. *What, neither ?*
 Aut. *Neither !*
 Dor. *Thou hast sworne, my Loue to be,*
 Mop. *Thou hast sworne it more to mee !* 301
 Both. *Then whether goest ? Say whether ?* 302

DR. WM. BOYCE, about 1759. Trio. Linley's 'Dramatic Songs of Shakspeare.' Also in Caulfield, II. 60.

Winter's Tale, Act IV. Scene iv. lines 309—314.

"WILL YOU BUY ANY TAPE?"

[AUTOLYCUSES Song.]

Will you buy any Tape, or Lace for your Cape ? 309
My dainty Ducke, my deere-a ?
Any filke, any Thred, any Toyes for your head,
Of the new'ft, and fin'ft, fin'ft weare-a ! 312
Come to the Pedler ! Money's a medler,
That doth vtter all men's ware-a. [Exit. 314

Anonymous. Solo. Caulfield's Collection.

DR. BOYCE, about 1769. Solo. Linley's 'Dramatic Songs of Shakspeare.'

DR. COOKE, about 1780. Catch.

*MISS C. A. MACIRONE, 1864. Part Song, S.A.T.B. Novello.

Sonnets.

[Sonnets 5, 6, and 7 are of those in which Shakspeare appeals to his handsome young friend, William Herbert, afterwards (A.D. 1601) Earl of Pembroke, to marry, and beget children.]

5. "THOSE HOWERS THAT WITH GENTLE WORKE."

Those howers, that with gentle worke did frame
 The louely gaze where euery eye doth dwell,
 Will play the tirants to the very fame,
 And that vnfaire which fairely doth excell; 4
 For neuer resting time leads Summer on
 To hidious winter, and confounds him there;
 Sap-checkt with frost, and lustie leau's quite gon,
 Beauty ore-fnow'd, and barenes euery where. 8
 Then—were not summers distillation left,
 A liquid prifoner pent in walls of glasse,—
 Beauties effect with beauty were bereft,
 Nor it, nor noe remembrance what it was: 12

But flowers distil'd, though they with winter meete,
Leefe but their shew; their substance still liues sweet. 14

*RICHARD SIMPSON, publisht (after his death) April 1878. Solo. Lucas and Weber, New Bond St. (All Richard Simpson's are of the same date. He had set all the Sonnets to music, and many other pieces. Out of them, Mrs. G. A. Macfarren chose a thin folio volume for publication.)

6. "THEN, LET NOT WINTERS WRAGGED HAND."

Then let not winters wragged hand deface
In thee, thy summer, ere thou be distil'd!
Make sweet some vial! treasure thou some place
With beauties treasure, ere it be selfe kil'd! 4

That vse is not forbidden vfer,
Which happies those that pay the willing lone;
That's for thy selfe to breed an other thee,
Or ten times happier, be it ten for one! 8

Ten times thy selfe, were happier then thou art!
If ten of thine, ten times refigur'd thee:
Then what could Death doe, if thou should'st depart,
Leauing thee liuing in posterity? 12

Be not selfe-wild! for thou art much too faire
To be deaths conquest, and make wormes thine heire. 14

*RICHARD SIMPSON, 1878. Solo. Lucas and Weber, New Bond St.

7. "LOE! IN THE ORIENT, WHEN THE GRACIOUS LIGHT."

Loe! in the Orient, when the gracious light
Lifts vp his burning head, each vnder eye
Doth homage to his new appearing fight,
Seruing with lookes his sacred maiesty; 4

And hauing climb'd the steepe vp heauenly hill,
Refembling strong youth in his middle age,
Yet mortall lookes adore his beauty still,
Attending on his goulden pilgrimage; 8

But when from high-moost pich, with verry car,
Like feeble age, he reeleth from the day,
The eyes (fore dutious) now conuerted are
From his low tract, and looke an other way: 12

So thou, thy felfe out-going in thy noon,
Vnlok'd-on dieft, vnleife thou get a fonne. 14

SIR HENRY BISHOP, 1824. Glee and Chorus, l. 1-8 in *As You Like It*.

*RICHARD SIMPSON, 1878. Solo. Lucas and Weber, New Bond St.

18. "SHALL I COMPARE THEE TO A
SUMMERS DAY?"

[Shakspere assures his friend William Herbert of eternal life through his (Sh.'s) Sonnets to him. See nos. 54, 63, and 81 below.]

Shall I compare thee to a Summers day?
Thou art more louely and more temperate:
Rough windes do flake the darling buds of Maie,
And Sommers leafe hath all too fhort a date: 4
Sometime, too hot the eye of heauen fhines,
And often is his gold complexion dimm'd;
And euery faire, from faire fome-time declines,
By chance, or natures changing courfe, vntrim'd; 8
But thy eternall Sommer fhall not fade,
Nor loofe poffeffion of that faire thou ow'ft;
Nor fhall Death brag thou wandr'ft in his fhade,
When, in eternall lines, to time thou grow'ft: 12
So long as men can breath, or eyes can fee,
So long liues this, and this giues life to thee. 14

CHARLES HORN, 1821. Duet, S.C. It was sung in the *Tempest*.

E. J. LODER, 1841. Duet, S.S. No. 3 of 'Six new vocal Duets.'—Part of a work called *The Melophon*.

J. REEKES, about 1850. The three first and ninth lines have been used. 'Six Shakspere Songs.'

*ROBERT HOAR, 1876. Song. Hutchins and Romer, 9, Conduit St.

*LADY RAMSEY OF BANFF. Czerny, 211, Oxford St.

Sonnet 25. Lines 1—4.

[Shakspere contrasts his lowly state with that of Fortune's favourites. Yet they may feel her fickle change, while he is sure of his Friend's constant Love.]

Let thofe who are in fauour with their ftars,
Of publike honour and proud titles boft,
Whilft I, whome Fortune of fuch triumph bars,
Vnlookt for, ioy in that I honour moft. 4
Great Princes fauorites, their faire leaues fspread
But as the Marygold at the funs eye,
And in them-felues their pride lies buri'd,
For, at a frowne, they in their glory die. 8

The painefull warrier, famofed for worth,
 After a thouſand victories once foild,
 Is from the Booke of Honour rafed quite,
 And all the reſt forgot, for which he toild. 12

Then happy I, that loue, and am beloued
 Where I may not remoue, nor be remoued! 14

*SIR HENRY R. BISHOP, 1821. In his operatiſed *Two Gentlemen of Verona*, he has introduced the firſt 4 lines as a ſequel to the Chorus from *As you like it* 'Good Duke, receive thy Daughter', which is preceded by the firſt 4 lines of *Sonnet 97*. He makes Julia and Sylvia ſing a duet, Julia ſinging *Sonnet 25*, and Sylvia, *Sonnet 97*, the firſt 4 lines of each—both at the ſame time.

27. "WEARY WITH TOYLE."

[Shakſpere, away from his young friend, cannot ſleep on his weary bed, for thinking of him.]

Weary with toyle, I haſt me to my bed,
 (The deare repofe for lims with trauaill tired,)
 But then begins a iourny in my head,
 To worke my mind, when boddies work's expired : 4

For then my thoughts (from far where I abide)
 Intend a zealous pilgrimage to thee,
 And keepe my drooping eye-lids open wide,
 Looking on darknes which the blind doe ſee : 8

Saue that my foules imaginary fight
 Prefents their fhaddoe to my fightles view,
 Which, (like a iewell hunge in gaſtly night),
 Makes blacke night beautious, and her old face new. 12

Loe! thus, by day my lims, by night my mind,
 For thee, and for my ſelfe, noe quiet finde. 14

*RICHARD SIMPSON, 1878. Solo. Lucas and Weber, New Bond St.

29. "WHEN IN DISGRACE WITH FORTUNE AND MENS EYES."

[Shakſpere, when forlorn and ſad, has but to think of his Friend, and then is lifted into bliſs.]

When, in diſgrace with Fortune and mens eyes,
 I all alone beweepe my out-caſt ſtate,
 And trouble deafe heauen with my bootleſſe cries,
 And looke vpon my ſelfe, and curſe my fate, 4

Wishing me like to one more rich in hope,
 Featur'd like him, like him with friends possess,
 Desiring this mans art, and that mans skope,—
 With what I most inioy, contented least,— 8
 Yet, in these thoughts my selfe almost despising,
 Haplye I thinke on thee; and then my state,
 (Like to the Larke, at breake of daye arising,
 From fullen earth) sings himns at Heauens gate! 12
 For, thy sweet loue remembred, such welth brings,
 That then I skorne to change my state with Kings. 14

SIR HENRY BISHOP, 1821. Solo brillante. Sung by Miss M. Tree in
Two Gentlemen of Verona: 2 movements, 1. andante, 2. allegro.

30. "WHEN TO THE SESSIONS OF SWEET SILENT THOUGHT."

[Shakspeare so loves his Friend, that even when he thinks over all the losses he has suffered during his life, yet the vision of his Friend makes up for all these losses and brings him joy.]

When to the Sessions of sweet silent thought
 I comen vp remembrance of things past,
 I sigh the lacke of many a thing I fought,
 And, with old woes, new waile my deare times waste; 4
 Then can I drowne an eye (vn-vf'd to flow)
 For precious friends hid in Deaths dateles night,
 And weepe a-fresh, Loues long since cancel'd woe,
 And mone th' expence of many a vanisht fight. 8
 Then can I greeue at greeuances fore-gon,
 And heauily, from woe to woe, tell ore
 The sad account of fore-bemoned mone,
 Which I new pay, as if not payd before: 12
 But if, the while, I thinke on thee (deare Friend,)
 All losses are restord, and sorrowes end. 14

H. M. CORBETT, 1879. Song entitled 'Remembrance.' Compass from lower B to upper A.

33. "FULL MANY A GLORIOUS MORNING HAVE I SEENE."

[Shakspeare excuses his young Friend's neglect of him, and complains not of it.]

Full many a glorious morning haue I seene,
 Flatter the mountaine tops with foueraine eie,
 Kissing with golden face the meddowes greene,
 Guiding pale streames with heauenly alcumy; 4

Anon permit the basest cloudes to ride,
 With ougly rack, on his celestiall face,
 And from the fôr-lorne world his visage hide,
 Stealing vnseene to west with this disgrace: 8

Euen so my Sunne one early morne did shine,
 With all triumphant splendor on my brow;
 But, out, alack! he was but one houre mine;
 The region cloude hath mask'd him from me now! 12

Yet, him for this, my loue no whit disdaineth:
 Suns of the world may staine, when beauens sun staineth.

J. REEKES, about 1850. Solo. 'Six Shakspeare Songs.' Eight lines:
 1-4, 9-12. Two octaves, lower to upper C.

SIR H. BISHOP. 1820. Soprano Song. Sung by Miss M. Tree. Opera,
Twelfth Night.

40. "TAKE ALL MY LOVES, MY LOVE! YEA, TAKE THEM ALL!"

[Shakspeare says he is willing to give up his dark Lady-love (? Mrs. Fytton¹) to his young Friend, William Herbert, later, Earl of Pembroke. Whatever she does, the Poet and Earl must not quarrel.]

Take all my loues, my Loue! yea, take them all!
 What hast thou then more then thou hadst before?
 No loue, my Loue, that thou maist 'true loue' call:
 All mine was thine, before thou hadst this more: 4

Then, if for my loue, thou my Loue receiuest,
 I cannot blame thee, for my loue thou vnest;
 But yet be blam'd, if thou this selfe deceauest
 By wilfull taste of what thy selfe refuest. 8

I doe forgiue thy robb'rie, gentle Theefe,
 Although thou steale thee all my pouerty;
 And yet, loue knowes, it is a greater griefe
 To beare loues wrong, then hates knowne iniury. 12

Lasciuious Grace, in whom all il, wel showes,
 Kill me with spights! yet we must not be foes. 14

SIR HENRY BISHOP, 1820. Solo, Soprano. Sung by Miss Greene in
Twelfth Night.

CHARLES HORN, 1821. Solo, Tenor or Bass. Sung by him in the
Tempest.

¹ See Mr. T. Tyler's letters in the *Academy* of March 8, March 22, and April 19, 1884. Mrs. Fytton was Lord Pembroke's 'cause', and had a child by him.

44. "IF THE DULL SUBSTANCE OF MY
FLESH WERE THOUGHT."

[Shakspeare says that if his body were Thought, he'd spring to his friend Lord W. Herbert from the greatest distance. As it isn't, he must wait and weep.]

If the dull substance of my flesh were Thought,
Iniurious Distance should not stop my way;
For then, dispight of space, I would be brought
From limits farre remote, where thou doost stay. 4
No matter, then although my foote did stand
Vpon the farthest earth remoou'd from thee;
For nimble thought can iumpe both sea and land,
As soone as thinke the place where he would be. 8
But, ah! Thought kills me that I am not Thought,
To leape large lengths of miles when thou art gone,
But that, so much of earth and water wrought,
I must attend Times leifure with my mone; 12
Receiuing nought by elements so floe,
But heauiue teares, badges of eithers woe. 14

*CHARLES KENSINGTON SALAMAN, 1880. Song entitled 'Thought.'
Lucas and Weber.

54. "OH, HOW MUCH MORE DOTH BEAUTIE,
BEAUTIOUS SEEME!"

[Shakspeare assures his young Friend that when his youth fades, his Truth shall live for ever in Shakspeare's verse. Compare Sonnet 18 above, and 63 and 81 below.]

Oh, how much more doth Beautie, beautiful seeme,
By that sweet ornament which Truth doth giue!
The Rose lookes faire; but fairer we it deeme,
For that sweet odor, which doth in it liue: 4
The Canker bloomes haue full as deepe a die,
As the perfum'd tincture of the Roses;
Hang on such thornes, and play as wantonly,
When sommers breath their mask'd buds discloses: 8
But, for their virtue only is their show,
They liue vnwoo'd, and vnrespected fade,
Die to themselues. Sweet Roses doe not so:
Of their sweet deathes, are sweetest odors made: 12
And so of you, beautiful and lovely youth,
When that shall vade, by¹ verse distills your truth. 14

¹ *by*, generally emended to *my*.

SIR HENRY BISHOP, 1820. First 4 lines. Solo, Soprano. Sung by Miss Greene in *Twelfth Night*.

*EARL BEAUCHAMP, 1866. Glee. Gained the 2nd prize at the Noblemen's and Gentlemen's Catch Club. Novello.

GEORGE BARKER, 1870. Solo. Composed for, and printed in, the 'Ballad Album.'

57. "BEING YOUR SLAVE, WHAT SHOULD I DOE?"

[Shakspeare is so devoted to his Friend, that when he is away, the poet can only wait and watch, and long for him, and think how happy those are with whom he is.]

Being your slaue, what should I doe, but tend
Vpon the houres, and times of your desire?
I haue no precious time at al to spend;
Nor seruices to doe til you require. 4

Nor dare I chide the world-without-end houre,
Whilst I (my Soueraine) watch the clock for you,
Nor thinke the bitternesse of absence fowre,
When you haue bid your seruant once 'Adieue.' 8

Nor dare I question with my iealous thought,
Where you may be, or your affaires suppose:
But, like a sad slaue, stay and thinke of nought,
Saue, where you are, how happy you make those! 12

So true a foole is loue, that in your Will,
(Though you doe anything), he thinkes no ill. 14

*CHARLES E. HORN, 1826. Song, T. or B. Sung in the operatized *Tempest*.

58. "THAT GOD FORBID."

[Shakspeare will not presume to blame his young Friend for ill spending of his time or neglecting Shakspeare.]

That God forbid, that made me first your slaue,
I should in thought controule your times of pleasure,
Or at your hand th' account of houres to craue,
Being your vassail, bound to staie your leisure! 4

Oh, let me suffer (being at your beck)
Th' imprison'd absence of your libertie;
And patience, tame to sufferance, bide each check,
Without accusing you of iniury! 8

Be where you list! your charter is so strong,
That you your selfe may priuiledge your time
To what you will; to you it doth belong,
Your selfe to pardon of selfe-doing crime. 12

I am to waite, (though waiting fo be hell ;)
Not blame your pleasure ; be it ill or well. 14

*RICHARD SIMPSON, 1878. Solo. Lucas and Weber, New Bond St.

59. "IF THERE BEE NOTHING NEW."

[Shakspere wishes he could see old records, to find whether any one has ever been so handsome as his young Friend, Wm. Herbert.]

If their bee nothing new ; but that which is,
Hath beene before ; how are our braines beguiled,
Which, laboring for inuention, beare amisse
The second burthen of a former child ! 4

Oh that record could (with a back-ward looke,
Euen of fūe hundreth courſes of the Sunne,) Show me your image in ſome antique booke,
Since minde at firſt in correſter was done, 8

That I might ſee what the old world could ſay,
To this compoſed wonder of your frame ;
Whether we are mended, or where¹ better they,
Or whether reuolution be the ſame. 12

Oh, ſure I am, the wits of former daies,
To ſubiects worſe, haue giuen admiring praiſe ! 14

*RICHARD SIMPSON, 1878. Song. Lucas and Weber, New Bond St.

63. "AGAINST MY LOVE."

[Shakspere declares his Friend's beauty shall, when it fades, live in his (Sh.'s) lines. Compare Sonnets 18 and 54, above, and 81, below.]

Againſt my Loue ſhall be, as I am now,
(With Times iniurious hand chruſht and ore-worne,) When houres haue dreind his blood, and fild his brow
With lines and wrinkles ; when his youthfull morne 4

Hath trauaild on to Ages ſteepie night ;
And all thoſe beauties, whereof now he's King,
Are vaniſhing, or vaniſht out of fight,
Stealing away the treaſure of his Spring ;— 8

For ſuch a time do I now fortifie
Againſt confounding Ages cruell knife,
That he ſhall neuer cut from memory
My ſweet Loues beauty, though my louers life. 12

His beautie ſhall in theſe blacke lines be ſeene :
And they ſhall liue ; and he in them ſtill greene. 14

*RICHARD SIMPSON, 1878. Solo. Lucas and Weber, New Bond St.

¹ *where, whether.*

64. "WHEN I HAVE SEENE THE HUNGRY
OCEAN."

[Looking at the destruction wrought by Time, Shakspeare sees that it will some day take his young Friend from him.]

When I haue seene, by Times fell hand defaced
The rich proud cost of outworne buried age;
When sometime loftie towers, I see downe rased,
And brasse, eternall flauie to mortall rage; 4

When I haue seene the hungry Ocean gaine
Aduantage on the Kingdome of the shoare,
And the firme foile win of the watry maine,
Increasing store with losse, and losse with store; 8

When I haue seene such interchange of state,
Or state it selfe confounded, to decay,
Ruine hath taught me thus to ruminate:
That Time will come, and take my loue away. 12

This thought is as a death which cannot choose,
But weepe to haue, that which it feares to loofe. 14

SIR HENRY BISHOP, 1821. Solo. Sung by Master Longhurst in *Two Gentlemen of Verona*. Begins, "When I have seen the hungry ocean," line 5.

71. "NOE LONGER MOURNE."

[Shakspeare begs his Friend not to mourn for him when he dies, and not even to love his memory, lest the World should mock his friend for so doing.]

Noe Longer mourne for me when I am dead!
Then you shall heare the furly fullen bell
Giue warning to the world, that I am fled
From this vile world, with vildest wormes to dwell: 4

Nay, if you read this line, remember not,
The hand that writ it! for I loue you so,
That I in your sweet thoughts would be forgot,
If thinking on me then should make you woe. 8

O! if (I say) you looke vpon this verse,
When I (perhaps) compounded am with clay,
Do not so much as my poore name reherse;
But let your loue, euen with my life decay, 12

Leaft the wise world should looke into your mone,
And mocke you with me, after I am gon. 14

*E. J. LODER, 1841. Duet for two Sopranos. No. 5 of 'Six new vocal duets.' Part of *The Melophon*.

*RICHARD SIMPSON, 1878. Solo. Lucas and Weber, New Bond St.

73. "THAT TIME OF YEEARE THOU MAIST IN
ME BEHOLD."

[Shakspere is growing old (? 34),¹ and this, his young Friend sees ;
and therefore values him the more, as he may lose him soon.]

That time of yeeare thou maist in me behold,
When yellow leaues, or none or few, doe hange
Vpon those boughes which shake against the could,
Bare ruin'd quiers, where late the sweet birds fang. 4

In me thou seeest the twi-light of such day,
As after Sun-set fadeth in the West,
Which by and by blacke night doth take away,
Deaths second felfe that feals vp all in rest. 8

In me thou seeest the glowing of such fire,
That on the ashes of his youth doth lye,
As the death-bed, whereon it must expire,
Consum'd with that which it was nurrish't by. 12

This thou perceu'st, which makes thy loue more strong,
To loue that well, which thou must leaue ere long. 14

SIR HENRY BISHOP, 1821. Lines 1—8 only. Cavatina, sung by Miss
M. Tree in *Two Gentlemen of Verona*.

*RICHARD SIMPSON, 1878. Solo. Lucas and Weber.

81. "OR SHALL I LIVE."

[Shakspere assures his young Friend of future life in his (S.'s)
verse. Compare Sonnets 18, 54, and 63, above.]

Or I shall liue, your Epitaph to make,
Or you suruiue when I in earth am rotten :
From hence, your memory Death cannot take,
Although in me each part will be forgotten. 4

Your name from hence, immortall life shall haue,
Though I (once gone) to all the world must dye :
The earth can yeeld me but a common graue,
When you intomb'd in mens eyes shall lye : 8

Your monument shall be my gentle verse,
Which eyes not yet created, shall ore-read,
And tounge to be, your beeing shall rehearse,
When all the breathers of this world are dead, 12

You still shall liue (such vertue hath my Pen)
Where breath most breaths, euen in the mouths of men. 14

*RICHARD SIMPSON, 1878. Solo. Lucas and Weber.

¹ The *Sonnets* were publisht in 1609, when Shakspere was 45. Meres spoke of some of them in 1598, when Shakspere was 34. That he considered a man quite old at 40, we know from *Sonnet II*.

87. "FAREWELL! THOU ART TOO DEARE
FOR MY POSSESSING."

[Shakspere, thinking his Friend (Lord W. Herbert) has withdrawn his friendship from him, acquiesces in the fact.]

Farewell! thou art too deare for my poffeffing!
And, like enough, thou knowst thy estimate:
The Charter of thy worth giues thee releasing;
My bonds in thee are all determinate. 4

For how do I hold thee, but by thy granting?
And for that ritches, where is that deseruing?
The cause of this faire guift in me is wanting,
And fo my pattent back againe is fweruing. 8

Thy felfe thou gau'ft, thy owne worth then not knowing,
Or mee to whom thou gau'ft it, else mistaking;
So thy great guift, vpon misprifion growing,
Comes home againe, on better iudgement making. 12

Thus haue I had thee, as a dreame doth flatter:
In sleepe a King; but waking, no fuch matter. 14

J. REEKES, about 1850. Solo. 'Six Shakspere Songs.' Lines 1-4.

*L. CARACCILO, 1879. Solo. Ricordi.

92. "SAY THO' YOU STRIVE TO STEAL
YOURSELF AWAY."

[Shakspere so loves his Friend, that if that Friend withdraws his love from him, he will die, and be happy in his death. But even if his Friend is false to him, he may not know it.]

Bvt doe thy worst to steale thy felfe away,
For tearme of life thou art assur'd mine;
And life no longer then thy loue will stay,
For it depends vpon that loue of thine. 4

Then need I not to feare the worst of wrongs,
When in the least of them my life hath end;
I fee, a better state to me belongs,
Then that which on thy humor doth depend. 8

Thou canst not vex me with inconstant minde,
Since that my life on thy reuolt doth lie:
Oh! what a happy title do I finde!
Happy to haue thy loue; happy to die! 12

But whats so blest faire, that feares no blot?
Thou maist be false, and yet I know it not. 14

*SIR HENRY R. BISHOP, 1821. Duet, S.A., in the Operatised *Two Gentlemen of Verona*. No. 3, p. 11. Line 1 is altered to 'Say tho' you strive to steal yourself away.'

96. "SOME SAY THY FAULT IS YOUTH."

[Shakspeare's Friend has committed faults. Though these, in him, look graces, Shakspeare prays him to abstain from them, for his good name is Shakspeare's too.]

Some say thy fault is youth; some, wantoneffe;	
Some say thy grace is youth and gentle sport:	
Both grace and faults are lou'd of more and leffe:	
Thou makst faults graces, that to thee resort:	4
As on the finger of a thron'd Queene,	
The basest Jewell will be well esteem'd,	
So are those errors that in thee are seene,	
To truths translated, and for true things deem'd.	8
How many Lambs might the sterne Wolfe betray,	
If, like a Lambe, he could his lookes translate?	
How many gazers mightst thou lead away,	
If thou wouldst vse the strength of all thy state?	12
But doe not so! I loue thee in such fort,	
As thou, being mine, mine is thy good report.	14

*RICHARD SIMPSON, 1878. Solo. Lucas and Weber.

97. "HOW LIKE A WINTER HATH MY ABSENCE BEEN."

[Shakspeare has been away from his Friend; and tho' he has been prosperous, yet his gain has seemd loss, for all his joy is in his Friend.]

How like a Winter, hath my absence beene	
From thee, the pleasure of the fleeting yeare!	
What freezings haue I felt! what darke daies seene!	
What old Decembers barenesse euery where!	4
And yet this time remou'd, was Sommers time,	
The teeming Autumne big with ritch increase,	
Bearing the wanton burthen of the prime,	
Like widdowed wombes, after their Lords decease.	8
Yet this abundant issue seem'd to me,	
But hope of Orphans, and vn-fathered fruit;	
For Sommer, and his pleasures, waite on thee;	
And thou away, the very birds are mute;	12

Or if they sing, tis with so dull a cheere,
That leaues looke pale, dreading the Winters neere. 14

SIR HENRY BISHOP, 1821. Concerted Piece, in the operatised *Two Gentlemen of Verona*. Some lines only.

109. "O, NEVER SAY THAT I WAS FALSE OF
HEART."

[Shakspeare declares that his absence never lessend his love for his Friend. He is the poet's Rose of the World.]

O, neuer say that I was false of heart,
Though absence seem'd my flame to quallifie:
As easie might I from my selfe depart,
As from my foule, which in thy brest doth lye: 4

That is my home of loue. If I haue rang'd,
Like him that trauels, I returne againe,
Iust to the time, not with the time exchang'd,
So that my selfe bring water for my staine. 8

Neuer beleue, though in my nature raig'n'd
All frailties that besiege all kinds of blood,
That it could so preposterouslie be stain'd,
To leaue for nothing all thy fumme of good; 12

For 'nothing', this wide Vniuerse I call,
Saue thou my Rose! in it, thou art my all. 14

M. P. KING. Glee or Trio with an accompaniment.

SIR HENRY BISHOP, 1821. Bravura Song. Sung by Miss Hallande as Sylvia in *Two Gentlemen of Verona*, p. 19. Only lines 1-4, 13-14.

*C. ARNOLD, 1835. Song, Soprano. Sung by Miss Adelaide Kemble.

*ALBERTO RANDEGGER, 1869. Song, Contralto. Entitled *The Unchangeable*. Sung by Madame Patey. Compass, E to lower A.

110. "ALAS! 'TIS TRUE I HAVE GONE HERE
AND THERE."

[Shakspeare confesses that he has made himself cheap to other men. But he prays his Friend—next to God, his Best—to love him again.]

Alas! 'tis true I haue gone here and there,
And made my selfe a motley to the view,
Gor'd mine own thoughts, sold cheap what is most deare,
Made old offences of affections new. 4

Most true it is, that I haue lookt on truth
 Asconce and strangely: But, by all aboute,
 These blanches gaue my heart an other youth;
 And worfe essaies, prou'd thee my best of loue. 8

Now all is done,—haue what shall haue no end,—
 Mine appetite I neuer more will grin'de
 On newer prooffe, to trie an older friend,
 A God in loue, to whom I am confin'd. 12

Then giue me welcome, next my heauen the best,
 Euen to thy pure, and most, most louing brest! 14

*RICHARD SIMPSON, 1878. Solo. Lucas and Weber.

116. "LET ME NOT TO THE MARRIAGE OF TRUE MINDS ADMIT IMPEDIMENTS."

[Shakspeare assures his Friend that Love lasts thro' all changes and
 disasters, even to the edge of Doom.]

Let me not to the marriage of true mindes
 Admit impediments. Loue is not loue,
 Which alters when it alteration findes,
 Or bends, with the remouer, to remoue. 4

O no! it is an euer fix'd marke,
 That lookes on tempests, and is neuer shaken;
 It is the star to euery wandring barke,
 Whose worths vnknowne, although his high be taken. 8

Lou's not Times foole, though rosie lips and cheeks
 Within his bending sickles compasse come!
 Loue alters not with his breefe houres and weekes,
 But beares it out euen to the edge of doome! 12

If this be error and vpon me proued,
 I neuer writ, nor no man euer loued. 14

JOHN BRAHAM, 1828. Duet: Soprano, Tenor. Sung by himself and
 Miss F. Ayton in *Taming of the Shrew*. Called "Love is an ever-
 fixed mark." Lines 5-14.

123. "NO! TIME! THOU SHALT NOT BOST THAT I DOE CHANGE."

[Shakspeare fears not Time, or its works. He will be true to his
 Friend for ever.]

No! Time! thou shalt not boſt that I doe change!
 Thy Pyramyds, buylt vp with newer might,
 To me are nothing nouell, nothing ſtrange:
 They are but dreflings of a former fight. 4

Our dates are breefe; and therefor we admire
 What thou doſt foyſt vpon vs that is ould,
 And rather make them borne to our deſire,
 Then thinke that we before haue heard them tould. 8

Thy Regiſters and Thee, I both deſie,
 Not wondring at the Preſent, nor the Paſt;
 For thy Records, and what we ſee, doth lye,
 Made more or les by thy continuall haſt. 12

This I doe vow, and this ſhall euer be:
 I will be true, diſpight thy Syeth and Thee. 14

SIR HENRY R. BISHOP, 1824. Solo, S. In the operatiſed *As you like it*. Opens with a *largo*, and closes with an *allegro*. Roffe, p. 107. Only lines 1—4, and 13—4, are ſet.

148. "O ME! WHAT EYES HATH LOVE PUT IN MY HEAD."

[Shakſpere asks himſelf how he can think his plain dark Miſtreſs (? Mrs. Fytton) fair, when ſhe is foul. It is, becauſe ſhe keeps him tearful, anxious for her love, and thus blind.]

O me! what eyes hath loue put in my head,
 Which haue no correſpondence with true fight?
 Or, if they haue, where is my iudgment fled,
 That cenſures falſely what they ſee aright? 4

If that be faire whereon my falſe eyes dote,
 What meanes the world to ſay it is not ſo?
 If it be not, then loue doth well denote,
 Loues eye is not ſo true as all mens: No! 8

How can it? O, how can loues eye be true,
 That is ſo vext with watching and with teares?
 No maruaile then though I miſtake my view:
 The ſunne it ſelfe ſees not, till heauen cleeres. 12

O cunning loue, with teares thou keepſt me blinde,
 Leaſt eyes well ſeeing, thy foule faults ſhould finde. 14

SIR HENRY BISHOP, 1824. Song, Soprano. Sung by Miſs M. Tree as Roſalind, in *As You Like It*. Roffe, p. 107.

Venus and Adonis.

STANZA I. "EVEN AS THE SUN, WITH PURPLE-COLOURED FACE."

[Venus comes to woo Adonis, bent on hunting.]

(1)

E Ven as the sunne, with purple-colour'd face, 1
 Had tane his last leaue of the weeping morne,
 Rose-cheekt *Adonis* hied him to the chace:
 Hunting he lou'd; but loue, he laught to scorne: 4
 Sick-thoughted *Venus* makes amaine vnto him,
 And like a bold-fac'd futer ginnes to woo him. 6

CHARLES EDWARD HORN, 1823. Hunting Song, Soprano. Sung by Anne Page in the operatised *Merry Wives*. In 'Shakspeare Vocal Mag.,' No. 15, 1864, &c.

SIR HENRY BISHOP, 1824. Glee, A.T.T.B. Operatised *As You Like It*.

Venus and Adonis, Stanza 24, lines 145—150.

"BID ME DISCOURSE, I WILL ENCHANT THINE EAR."

[Venus is rehearsing her charms, in order to tempt Adonis.]

(25)

Bid me discourfe: I will inchaunt thine eare; 145
 Or like a Fairie, trip vpon the greene;
 Or, like a Nimph, with long disheueled heare,
 Daunce on the sands, and yet no footing feene. 148
 Loue is a spirit all compact of fire,
 Not grosse to finke, but light, and will aspire. 150

SIR HENRY BISHOP, 1820. Solo, Soprano. Sung by Miss M. Tree as Viola in the operatised *Twelfth Night*. Roffe, p. 110.

Venus and Adonis, Stanza 34, lines 169—174.

"ART THOU OBDURATE, FLINTIE, HARD AS STEELE."

[Adonis has refused Venus's advances. She remonstrates with him, and asks for one kiss.]

(34)

Art thou obdurate, flintie, hard as feelee? 169
 Nay more then flint, for stone at raine relenteth,
 Art thou a womans sonne, and canst not feelee
 What tis to loue, how want of loue tormenteth? 172

O, had thy mother borne so bad a mind,
She had not brought fourth thee, but dyed vnkind. 174

(35)

What am I, that thou shouldst contemne me this¹? 175

Or what great danger dwels vpon my fute?

What were thy lips the worfe, for one poore kisse?

Speake, Faire: but speake faire words or else bee mute. 178

Giue me one kisse, Ile giue it thee again;

And one for int'rest, if thou wilt haue twaine. 180

SIR HENRY BISHOP, 1824. Song: Soprano or Tenor. Sung in *As You Like It*.

Venus and Adonis, Stanza 130, lines 775—780.

“IF LOVE HATH LENT YOU TWENTIE
THOUSAND TONGUES.”

[Adonis refuses Venus's pressing offers of love.]

(130)

If Loue haue lent you twentie thousand tongues, 775

And euerie tongue more mouing then your owne,

(Bewitching like the wanton Marmaites Songs,)

Yet from mine eare the tempting tune is blowne. 778

For know, my heart stands armed in my eare,

And will not let a false found enter there, 780

(131)

Left the deceiuing harmony should runne 781

Into the quiet clofure of my brest,

And then my little heart were quite vndone,

In his bed-chamber to be bard of rest: 784

No Lady, no: my heart longs not to grone,

But soundly sleeps, while now it sleeps alone. 786

SIR HENRY BISHOP, 1824. Song, Soprano. Sung by Miss Tree in the operatized *As You Like It*.

G. REEKES, ab. 1850. Solo, Alto or Bass. J. Reekes, ‘Six Songs of Shakspeare.’

Venus and Adonis, Stanza 143, lines 753-8.

“LO, HERE THE GENTLE LARKE, WEARIE
OF REST.”

[Adonis has run from Venus. She laments all night; and in the dawning, greets the Lark, and Sun.]

¹ *this* = thus.

(143)

Loe here the gentle Larke, wearie of rest, 753
 From his moift cabinet mounts vp on high,
 And wakes the morning, from whose filuer breft,
 The Sunne arifeth in his Maieftie; 756
 Who doth the World fo gloriously behold,
 That Cedar tops and hils feeme burnifht Gold. 758

(144)

Venus falutes him with this faire good morrow; 759
 O thou cleere God, and Patron of all light,
 From whom each lamp & fhining ftar doth borrow
 The beautious influence that makes him bright, 762
 There liues a Son, that fuctt an earthly mother,
 May lend thee light as thou doft lend to other. 764

SIR HENRY BISHOP, 1819. Song, Soprano. Flute Obbligato. Sung
 by Miss Stephens in *Comedy of Errors* (p. 88, ed. 1819). Only
 stanza 143 is set.

Venus and Adonis, Stanza 180, lines 1075-80.

"ALAS, POORE WORLD, WHAT TREASURE
 HAST THOU LOST."

[Adonis being dead—kild by the Boar he was hunting—Venus
 laments: What is now worth looking at or hearing or thinking of?
 All Beauty died with Adonis.]

(180)

Alas, poore world what treafure haft thou loft, 1075
 What face remains alieue that's worth the viewing?
 Whofe toong is mufick now? what caft thou boaft,
 Of things long fince, or anything infuing?
 The floures are fweet, their colours frefh & trim,
 But true fweete beautie liu'd, and di'de with him. 1080

*A. R. GAUL, 1876. Part-Song, S.A.T.B. Novello. (Entitled, *The
 death of Adonis*.)

Venus and Adonis, Stanza 183, lines 1093—8.

183. "TO SEE HIS FACE, THE LION WALKT
 ALONG."

(st. 183 only, set)

[Venus describes the gentleness of Adonis, and the love of all
 other animals for him. Even the Boar who kild him, did so because
 it wanted to kiss him.]

(183)

To see his¹ face, the Lion walkt along, 1093
 Behind some hedge, because hee would not fear² him;
 To recreate himselfe when he hath song,
 The Tygre would be tame, and gently heare him: 1096
 If he had spoke, the Wolfe would leaue his prey,
 And neuer fright the filly Lambe that day. 1098

(184)

When he beheld his shadow in a Brooke, 1099
 The fishes spred on it their golden gills:
 When he was by, the birds such pleasure tooke,
 That some would sing some other in their bills, 1102
 Would bring him Mulberries, and ripe red Cherries:
 He fed them with his fight, they him with berries. 1104

(185)

But this foule, grim and vrchinsnouted Boare, 1105
 Whose downward eye still looketh for a graue,
 Ne're saw the beauteous livery that he wore;
 Witnesse the entertainment that he gaue: 1108
 If he did see his face, why then, I know,
 He thought to kisse him, and hath kild him fo. 1110

(186)

'Tis true, true, true, thus was *Adonis* flaine, 1111
 He ran vpon the Boare with his sharpe speare,
 Who would not whet his teeth at him againe,
 But by a kisse thought to perswade him there: 1114
 And nouling in his flanke, the louing Swine,
 Sheath'd vnaware the tuske in his soft groine. 1116

(187)

Had I been tooth'd like him, I must confesse, 1117
 With kissing him I should haue kild him first:
 But he is dead and neuer did he blesse
 My youth with his: the more am I accurst: 1120
 With this she³ falleth in the place she stood,
 And stains her face with his congealed blood. 1122

SIR HENRY BISHOP, 1821. Round for four male voices. In the
 operatised *Two Gentlemen of Verona*, p. 41; also publisht
 separately by Novello. Only the first 4 lines of stanza 183 are set.

¹ Adonis's. ² frighten.
³ each. Qo. 1.

The Passionate Pilgrim.

7. "FAIRE IS MY LOVE, BUT NOT SO FAIRE AS FICKLE."

[None of the following pieces from this miscellaneous Collection is certainly Shakspeare's. Most are certainly not his. "Crabbed age and youth" may perhaps be his.]

VII.

[A jilted lover describes his false Love's beauty and untruth.]

Faire is my loue, but not so faire as fickle.	1
Milde as a Doue, but neither true nor trustie;	
Brighter then glasse, and yet, as glasse is, brittle;	
Softer then waxe; and yet, as Iron, rusty:	4
A lilly pale, with damaske die to grace her;	
None fairer, nor none faller to deface her.	6
Her lips to mine, how often hath she ioyned,	7
Betweene each kisse, her othes of true loue fwearing:	
How many tales to please me hath she coyned,	
Dreading my loue, the losse whereof still fearing.	10
Yet in the mids of all her pure protestings,	
Her faith, her othes, her teares, and all were ieafings.	12
She burnt with loue, as straw with fire flameth;	13
She burnt out loue, as soone as straw out burneth:	
She fram'd the loue, and yet she foyld the framing;	
She bad loue last, and yet she fell a turning.	16
Was this a louer, or a Letcher whether?	
Bad in the best, though excellent in neither.	18

*Name unknown. Madrigal.

SIR HENRY BISHOP, 1824. Song. Sung by Mr. Fawcett in *As You Like It*.

*RICHARD SIMPSON, 1878. Solo. Lucas and Weber.

Passionate Pilgrim. No. 8. RICHARD BARNFIELD'S Sonnet to a Lover of Music.

8. "IF MUSICKE AND SWEET POETRIE AGREE."

VIII.

[A lover of Poetry and Spenser, shows how natural is his love for a friend who is devoted to Music, and Dowland.]

If Muficke and sweet Poetrie agree,
 As they must needs (the Sister and the brother),
 Then must the loue be great twixt thee and me,
 Because thou lou'ft the one, and I the other.) 4
 Dowland¹ to thee is deere, whose heauenly tuch
 Vpon the Lute, dooth rauish humane sense:
 Spenser to me, whose deepe Conceit is such,
 As passing all conceit, needs no defence. 8
 Thou lou'ft to heare the sweet melodious sound,
 That *Phœbus* Lute (the Queene of Muficke) makes:
 And I in deepe Delight am chiefly drownd,
 When-as himselfe to fingring he betakes. 12
 One God is God of both (as Poets faine);
 One Knight loues Both, and both in thee remaine. 14

JOHN BRAHAM, 1828. Song. Sung by himself in the *Taming of the Shrew*, and printed in the operatised version of that play.

Passionate Pilgrim, No. 10. To a fair one dead.

10. "SWEET ROSE, FAIRE FLOWER, VN-
 TIMELY PLUCKT, SOON VADED."

X.

Sweet Rose, faire flower, vntimely pluckt, foon vaded, 1
 Pluckt in the bud, and vaded in the spring!
 Bright orient pearle, alacke, too timely shaded!
 Faire creature kilde too foon by Deaths sharpe sting! 4
 Like a greene plumbe that hangs vpon a tree,
 And fals (through winde) before the fall should be. 6
 I weepe for thee; and yet no cause I haue;
 For why² thou lefts me nothing in thy will: 7
 And yet thou lefts me more then I did craue;
 For why I craued nothing of thee fill: 10
 O yes, (deare friend,) I pardon craue of thee:
 Thy discontent thou didst bequeath to me. 12

WM. SHIELD, 1790. Elegy, in four vocal Parts. Accompaniments for Muffled Drums, Trumpet, Bells with Sordini and Flute. In 'A Collection of Canzonets, and an Elegy,' by Wm. Shield, p. 27: called "Shakspeare's Love's Lost, an Elegy sung at the Tomb of a young Virgin."

SIR HENRY BISHOP, 1819. Cavatina. Sung by Miss M. Tree in the operatised *Comedy of Errors*.

¹ John Dowland, musician, 15-16.

² For *why* = because.

Passionate Pilgrim. No. 12.

12. "CRABBED AGE AND YOUTH."

[A Girl sings how she hates her old lover, and loves her young one, whom she bids hie to her soon.]

XII.

Crabbëd age and youth cannot lue together,
 Youth is full of pleafance, Age is full of care;
 Youth like fummer morne, Age like winter weather,
 Youth like fummer braue, Age like winter bare. 4

Youth is full of fport; Ages breath is fhort;
 Youth is nimble; Age is lame;
 Youth is hot and bold; Age is weake and cold;
 Youth is wild, and Age is tame. 8

Age, I doe abhor thee! Youth, I doe adore thee!
 O, my loue, my loue is young!
 Age, I doe defie thee! Oh fwet Shepheard, hie thee!
 For me thinks thou ftaies too long. 12

G. GIORDANI, 1782. Duet: S.S. or T.T.

R. J. S. STEVENS, 1790. Glee for four male voices, A.T.T.B.

SIR HENRY R. BISHOP, 1820. Song. Sung by Miss Greene in Opera of *Twelfth Night*.

*CHARLES E. HORN, 1823. Song in the operatized *Merry Wives of Windsor*.

SIR HENRY R. BISHOP, 1824. Dramatic Trio, S.C.B. In *As You Like It*.

EARL OF WESTMORELAND, 1833. Solo.

*MRS. MOUNSEY BARTHOLOMEW, February 6, 1882. Song, Soprano or Tenor. 'Six Songs.' No. 1. Lucas and Weber.

Passionate Pilgrim. No. 13.

13. "BEAUTY IS BUT A VAIN AND DOUBTFULL GOOD."

XIII.

(1)

Beauty is but a vaine and doubtfull good;
 A fhining glosse, that vadeth fodainly;
 A flower that dies, when firft it gins to bud,
 A brittle glaffe, that's broken prefently. 4
 A doubtfull good, a glosse, a glaffe, a flower,
 Loft, vaded, broken, dead within an houre. 6

(2)

And, as goods lost, are feld or neuer found; 7
 As vaded gloffe, no rubbing will refresh;
 As flowers dead, lie withered on the ground;
 As broken glaſſe, no fymant can redreſſe; 10
 So, beauty blemiſht once, for euer's¹ loſt,
 In ſpite of phificke, painting, paine and coſt. 12

*SIR HENRY R. BISHOP, 1819. Solo, Bass. 'Beauty's Valuation.'
 Sung by Mr. Durusett in Shakspeare's *Comedy of Errors*, at the
 Theatre Royal, Covent Garden.

Passionate Pilgrim. No. 14.

14. "GOOD NIGHT, GOOD REST."

XIV.

(1)

'Good night, good reſt'! Ah! neither be my ſhare;
 She bad good night: that kept my reſt away,
 And daſt me to a cabben hangde with care,
 To deſcant on the doubts of my decay. 4
 'Farewell (quothe ſhe) and come againe to morrow'!
 'Fare well' I could not, for I fupt with forrow. 6

(2)

Yet at my parting, ſweetly did ſhe ſmile, 7
 In ſcorne or frienſhip, nill I conſter whether:
 'T may be, ſhe joyd to leaſt at my exile;
 'T may be, againe to make me wander thither, 10
 'Wander,' a word for ſhadowes like my ſelfe,
 As take the paine, but cannot plucke the pelſe. 12

*SIR HENRY BISHOP, 1821. Glee, S.A.T.B. In the Operatiſed *Two
 Gentlemen of Verona*, p. 25.

*WALTER MACFARREN, 1863. Part Song for S.A.T.B.

*RICHARD SIMPSON, 1878. Song, Baritone. Lucas and Weber.

K. J. PYE, 1879. Solo, Tenor. In "Two little Songs." First stanza
 only uſed.

Sonnets to Sundry Notes of Muſicke.

Passionate Pilgrim. No. 15.

15. "IT WAS A LORDINGS DAUGHTER."

[A Girl hesitates between a Learned man and a Knight, and then
 chooſes the Learned man. (Right and wiſe of her!)]

¹ euer. Qo. 1.

H*

XV.¹

It was a Lordings daughter, the fairest one of three,
 That liked of her maister, as well as well might be,
 Till looking on an Englishman, the fairest that eie could see,
 Her fancie fell a turning. 4

Long was the combat doubtfull, that loue with loue did fight,
 To leaue the maister louelesse, or kill the gallant knight;
 To put in practife either, alas it was a spite
 Vnto the filly damself. 8

But one must be refused: more mickle was the paine,
 That nothing could be vsed, to turne them both to game;
 For of the two, the trusty knight was wounded with disdaine:
 Alas, she could not helpe it. 12

Thus Art with Armes contending, was victor of the day,
 Which, by a gift of learning, did beare the maid away.
 Then lullaby! the learned man hath got the Lady gay;
 For now my fong is ended. 16

WM. SHIELD, 1796. Song. Sung by Madame Vestris. 'Shakspeare Vocal Album,' 1864. No. 22.

CHARLES EDWARD HORN, 1823. Song, Soprano. Sung in the operatized *Merry Wives of Windsor*. 'Shakspeare Vocal Album,' 1864.

STEPHEN GLOVER, 1846. Song.

[For No. 16, "On a day, alacke the day!" See *Love's Labour's Lost*, IV. iii. 99-118, p. 20-21 above.]

Passionate Pilgrim. No. 17, in 3 Parts.

PART 17. "MY FLOCKES FEEDE NOT."

[The Shepherd Coridon laments his woes (in three outbursts), now that his Love has jilted him, and he must live alone.]

XVII. PART I.

My flocks feede not, my Ewes breed not,
 My Rams speed not, all is amis!
 Loue is² dying, Faithes defying,
 Harts³ denying, causer of this. 4

All my merry ligges are quite forgot;
 All my Ladies loue is lost (God wot!) 6

Where her faith was firmly fixt in loue,
 There a nay is plact without remoue. 8

¹ The poem usually numbered XV. is but a Continuation of XIV. 'The Lover's Night of Waiting.' See Prof. Dowden's Introduction to the forthcoming Facsimile of the little Quarto of the *P. P.*

² Loue is = Louës, Love's.

³ nenyng, Qo. 1.

One filly croffe, wrought all my losse!
 O frowning fortune! curfed fickle dame!
 For now I fee, inconstancy,
 More in women¹ then in men remaine.² 12

2nd PART. "IN BLACKE MORNE I."

In blacke morne I, all feares fcorne I; 13
 Loue bath forlorne me, liuing in thrall:
 Hart is bleeding, all helpe needing;
 O cruell speeding, fraughted with gall! 16
 My shepheards pipe can found no deale;
 My weathers bell rings dolefull knell; 18
 My curtaile dogge that wont to haue plaid,
 Plaies not at all, but seemes afraid; 20
 My³ fighes fo deepe, procures to weepe,
 In howling wife, to see my dolefull plight.
 How fighes resound through hartles ground,
 Like a thoufand vanquifht men in blodie fight. 24

3rd PART. "CLEARE WELS SPRING NOT."

Cleare wels fpring not, sweete birds fing not, 25
 Greene plants bring not forth their die;
 Heard stands weeping, flocks all fleeping,
 Nymphs backe⁴ peeping fearefully: 28
 All our pleafure knowne to vs poore fwaines,
 All our merrie meetings on the plaines, 30
 All our euening fport from vs is fled!
 All our loue is loft, for loue is dead. 32
 Farewell, sweet loue⁵! thy like nere was,
 For a fweet content, the caufe of all my woe.⁶
 Poore Coridon muft liue alone!
 Other helpe for him, I fee that there is none. 36

THOMAS WEEKES, 1597. Three Madrigals, all for S.S.T. 'Book of Madrigals,' by Thomas Weekes. (Mus. Antiquarian Soc. 1843.)

*CHARLES EDWARD HORN, 1830(?). 'In black mourn I,' Cald 'Poor Corydon.' Lines 19-28, 52-3; 27-8, 53-6, slightly altered.

Passionate Pilgrim. No. 19, by KIT MARLOWE.

"COME LIVE WITH ME, AND BE MY LOVE."

[The lover recites the pleasures of the Country, and asks his Love to share them with him. She doubts.]

¹ wowed, Qo. 1.

² Signed *Ignito*, in *England's Helicon*, 1600. It is also in Weekeses *Madrigals*, 1597.

³ With, Qo. 1. 'My'—Weekeses *Madrigals*.

⁴ backe (creeping).—Weekeses *Madrigals*, 'blacke.' P. P., 1599.

⁵ laff: Weekeses *Madrigals*. ⁶ moane: *England's Helicon*.

XIX.

Liue with me, and be my Loue ;	
And we will all the pleaſures proue,	2
That hilles and vallies, dales and fields,	
And all the craggy mountaines yeeld.	4
There will we fit vpon the Rocks,	
And fee the Shepheards feed their flocks,	6
By ſhallow Riuers, by whoſe ſide ¹	
Melodious birds ſing Madrigals.	8
There will I make thee a bed of Roſes,	
With a thouſand fragrant poſes,	10
A cap of flowers, and a Kirtle	
Imbrodered all with leaues of Mirtle.	12
A belt of ſtraw and Yuyee buds,	
With Corall Clafps and Amber ſtuds :	14
And if theſe pleaſures may thee moue,	
Then liue with me, and be my Loue !	16

LOUES ANSWERE.

If that the World and Loue were young,	
And truth in euery ſhepheards tounge,	18
Theſe pretty pleaſures might me moue	
To liue with thee, and be thy Loue.	20

*S. ARNOLD, 1774. 'The words by Marlow.' Solo, with accompaniment for two Violins, Viola, and Basso. In 'A Third Collection of Songs sung at Vauxhall and Marybone Gardens,' p. 21-3.

*G. E. FOX, 1877. Song, Baritone. First four stanzas used.

MALCOLM L. LAWSON, 1879. Song, Bass. Called *The Passionate Shepherd*. Lucas and Weber.

S. WEBBE. Glee, A.T.T.B.

Passionate Pilgrim. No. 20, by RICHARD BARNFIELD.

"AS IT FELL UPON A DAY."

[A forlorn man sympathises with a Nightingale who is lamenting the loss of her mate. When troubles come, false friends fly. But the true Friend helps in need, and shares all one's sorrows.]

XX.

As it fell vpon a Day,	
In the merry Month of May,	2
Sitting in a pleaſant ſhade	
Which a groue of Myrtles made,	4

¹ For the settings of the lines 'By shallow rivers,' see *Merry Wives of Windsor* above, p. 32.

Beastes did leape, and Birds did sing,	
Trees did grow, and Plants did spring;	6
Euery thing did banish mone,	
Saue the Nightingale alone.	8
Shée (poore Bird) as all forlorne,	
Leand her breast vp-till a thorne,	10
And there sung the dolefulst Ditty,	
That, to heare it was great Pitty:	12
Fie, fie, fie, now would she cry;	
Teru, Teru, by and by:	14
That, to heare her so complaine,	
Scarce I could from teares refraine:	16
For her griefes, so liuely showne,	
Made me thinke vpon mine owne.	18
Ah (thought I) thou mournst in vaine!	
None takes pittie on thy paine:	20
Senslesse Trees, they cannot heare thee;	
Ruthlesse Beares, ¹ they will not cheere thee.	22
King Pandion, ² he is dead:	
All thy friends are lapt in Lead:	24
All thy fellow Birds doe sing,	
Carelesse of thy sorrowing. ³	26
Whilst as fickle Fortune smilde,	
Thou and I, were both beguild.	28
Euery one that flatters thee,	
Is no friend in miserie:	30
Words are easie, like the wind;	
Faithfull friends are hard to find:	32
Euery man will be thy friend,	
Whilst thou hast wherewith to spend:	34
But if store of Crownes be scant,	
No man will supply thy want.	36
If that one be prodigall,	
Bountifull they will him call:	38
And with such-like flattering,	
Pitty but he were a King!	40
If he be addict to vice,	
Quickly him, they will intice.	42
If to Women hee be bent,	
They haue at Commaundement:	44
But if Fortune once doe frowne,	
Then farewell his great renowne:	46

¹ beasts: *England's Helicon*.

² Father of Philomela, the nightingale.

³ *England's Helicon* adds the lines—

Euen so, poore Bird, like thee,
None aliue will pittie me.

They that fawnd on him before,	
Vfe his company no more.	48
Hee that is thy friend indeede,	
Hee will helpe thee in thy neede :	50
If thou sorrow, he will weepe ;	
If thou wake, hee cannot sleepe :	52
Thus of euery griefe, in hart	
Hee, with thee, doeth beare a part.	54
These are certaine signes, to know	
Faithfull friend, from flatt'ring foe.	56

EARL OF MORNINGTON, ab. 1770. Four-Part Madrigal. S.A.T.B.

WILLIAM KNYVETT, about 1812. Three-Part Madrigal for A.T.B.

SIR HENRY BISHOP, 1819. Duet. Sung by Miss Stephens and Miss Tree in the operatised *Comedy of Errors*.

*JOHN PARRY, 1820 (?). Duet, T.B. Begins, "Words are easie, &c." (lines 31—36).

*T. COOKE, 1832. Glee, A.T.T.B.

*JAMES COWARD, July 28, 1856. Prize Glee.

*S. REAY, 1862. Part Song, S.A.T.B. Novello.

*CHARLES GARDNER, 1872. Song.

The Rape of Lucrece.

Stanza 56, lines 386—390. (Qo. I, 1594, sign. D 2.)

“ONE OF HER HANDS, ONE ROSY CHEEK
LAY UNDER.”¹

[Shakspeare describes Lucrece asleep in bed, as Tarquin sees her.]

[St. 56]

Her lillie hand, her rofie cheeke lies vnder,	386
Coofning the pillow of a lawfull kiffe,	
VWho therefore angrie seemes, to part in funder,	
Swelling on either fide to want his blisse;	
Betweene whose hils her head intombèd is,	390
VWhere, like a vertuous Monument, thee lies,	
To be admir'd of lewd vnhalloved eyes.	392

[St. 57]

VWithout the bed her other faire hand was,	393
On the greene couerlet, whose perfect white	
Showed like an Aprill dazie on the grasse,	
VVith pearlie fwet refembling dew of night.	
Her eyes like Marigolds had sheath'd their light,	397
And canopied in darkenefse sweetly lay,	
Till they might open to adorne the day.	399

*DR. T. A. ARNE, 1745. Song. *Lyric Harmony*, Vol. II, p. 197.

Rape of Lucrece, Stanza 160, lines 1114-1120. (Qo. I, 1594, sign. H 3.)

“TIS DOUBLE DEATH, TO DROWNE IN KEN
OF SHORE.”

[After Tarquin's rape of her, Lucrece laments.]

[St. 158]

So thee, deepe drenchèd in a Sea of care,	1100
Holds difputation with ech thing thee vewes,	
And to her felfe, all forrow doth compare;	
No obiect, but her paffions ftrength renewes,	
And as one fhiftes, another fraight infewes:	1104
Somtime her griefe is dumbe, and hath no words;	
Sometime tis mad, and too much talke affords.	1106

¹ Song entitled: “On Cloë sleeping.” Shakspeare's words altered. Begins, “One of her Hands one rosy Cheek lay under,”

[St. 159]

The little birds that tune their mornings ioy, 1107
 Make her mones mad, with their sweet melodie;
 "For mirth doth search the bottome of annoy;
 "Sad foules are flaine in merrie companie;
 "Griefe best is pleaf'd with griefes societie; 1111
 "True sorrow then is feelinglie suffiz'd,
 "When with like semblance it is simpathiz'd. 1113

[St. 160]

"Tis double death to drowne in ken of shore: 1114
 "He ten times pines, that pines beholding food:
 "To see the salue, doth make the wound ake more:
 "Great griefe greeues most at that wold do it good:
 "Deepe woes roll forward like a gentle flood, 1118
 VVho being flopt, the bounding banks oreflowes:
 Griefe dallied with, nor law nor limit knowes. 1120

RICHARD SIMPSON (the late), published 1878. Song. ("The above are in the original print: they are often put before maxims.")

New Shakspeare Society.

SECOND ANNUAL MUSICAL ENTERTAINMENT.

A SELECTION OF
Shakspeare Madrigals, Glees & Songs,

(From 1597 to 1884, arranged according to style of composition,)

TO BE SUNG AT THE SOCIETY'S 97TH MEETING,

ON FRIDAY, MAY 9, 1884, AT 8 P.M.,

IN THE BOTANY THEATRE OF UNIVERSITY COLLEGE, LONDON,

UNDER THE DIRECTION OF

MR. JAMES GREENHILL.

THE MUSIC WILL BE PERFORMED BY THE FOLLOWING ARTISTES:

MISS JESSIE ROYD, MISS ANNIE LARRATT,
MISS ALICE CRANG, AND MASTER IRVING.

MISS JEANIE ROSSE,
MISS ETHEL HARRADEN, AND MISS SABINA RIDGWAY,

MR. SHERARD AND MR. J. GREENHILL,

MR. THURLEY BEALE,
AND A CHOIR OF MALE VOICES (GENTLEMEN AND BOYS).

CONDUCTORS: MR. FRED. HANKINS AND MR. J. GREENHILL.

Printed for the Society by
CLAY & TAYLOR, THE CHAUCER PRESS, BUNGAY, SUFFOLK.

 This Program admits the Bearer and Friends.

PROGRAM.

1st Period. Early Contrapuntal.

- 1 MADRIGAL (S.S.T.) "In black mourn I." *Weelkes.*
(*Passionate Pilgrim*, xviii. b. Not Shakspeare's.)
MISSSES JESSIE ROYD, ALICE CRANG, AND MR. J. GREENHILL.
- 2 SONG (T. or B.) ... "It was a lover." *Thomas Morley.*
(*As You Like It*, V. iii.)
MASTER IRVING.
- 3 HARMONIZED AYRE (S.T.B.) "Full fathom five." ... *Robert Johnson.*
(*Tempest*, I. ii.) *Harmonized by Wilson.*
MISS JESSIE ROYD, MESSRS. GREENHILL AND THURLEY BEALE.

2nd Period. Late Contrapuntal.

- 4 { a SONG (S.) "Come unto these yellow sands." *Banister.*
(*Tempest*, I. ii.)
- 5 { b SONG (S.) ... "Where the bee sucks." ... *Pelham Humphrey.*
(*Tempest*, V. i.)
MISS JESSIE ROYD.

3rd Period. Early Harmonic.

- 6 SONG (T. or B.) "Blow, blow, thou winter wind." ... *Dr. Arne.*
(*As You Like It*, II. vii.)
MR. THURLEY BEALE.
- 7 SONG (S.) "When daisies pied." *Dr. Arne.*
(*Love's Labour's Lost*, V. ii.)
MISS ALICE CRANG.
- 8 SONG (T. or B.) "Under the greenwood tree." *Dr. Arne.*
(*As You Like It*, II. v.)
MR. SHERARD.
- 9 SONG (C.) "Full fathom five." ... *Christopher Smith.*
(*Tempest*, I. ii.)
MISS ETHEL HARRADEN.
- 10 GLEE (A.A.T.T.B.B.) "The cloud capt towers." ... *R. J. S. Stevens.*
(*Tempest*, IV. i.)
THE CHOIR.
- 11 SONG (T.) "When that I was and a little tiny boy." ... *Vernon.*
(*Twelfth Night*, V. i.)
MR. J. GREENHILL.
- 12 GLEE (S.S.S.T) "Tell me where is Fancy bred." *R. J. S. Stevens.*
(*Merchant of Venice*, III. ii.)
MISSSES CRANG, SABINA RIDGWAY, AND ETHEL HARRADEN,
AND MR. GREENHILL.
- 13 SONG (C.) "Willow Song." *James Hook.*
(*Othello*, IV. iii.)
MISS JEANIE ROSSE.
- 14 GLEE (S.C.T.B.) ... "Hark, hark, the lark." ... *Dr. B. Cooke.*
(*Cymbeline*, II. iii.)
MISSSES JESSIE ROYD AND JEANIE ROSSE; MESSRS. GREENHILL
AND THURLEY BEALE.
- 15 DUET (S.C.) "I know a bank." *Horn.*
(*Midsummer Night's Dream*, II. ii.)
MISSSES CRANG AND RIDGWAY.

PROGRAM.

- 16 SONG (S.) "Should he upbraid." ... *Sir H. Bishop.*
(Taming of The Shrew, II. i. altered.)
 MISS JESSIE ROYD.
- 17 SONG (B.) "Fair is my love." ... *Sir H. Bishop.*
(Passionate Pilgrim, vii. Not Shakspeare's.)
 MR. THURLEY BEALE.
- 18 DUET (S.C.) "As it fell upon a day." ... *Sir H. Bishop.*
(Passionate Pilgrim, xx. Not Shakspeare's.)
 MISSES JESSIE ROYD AND JEANIE ROSSE.
-

Intermezzo.

In Memoriam Miss Cecia Rochfort Smith.

- 19 PT. SONG (S.C.T.B.) "Fear no more the heat o' the sun." *Greenhill.*
(Cymbeline, IV. ii.)
 MISSES JEANIE ROSSE AND ETHEL HARRADEN; MESSRS. GREENHILL
 AND THURLEY BEALE.
-

4th Period. Late Harmonic.

- 20 SONG (S.) "Hark, hark, the lark." ... *Schubert.*
(Cymbeline, II. iii.)
 MISS ANNIE LARRATT.
- 21 PART SONG (S.C.T.B.) "Tell me where is Fancy bred." ... *Pinsuti.*
(Merchant of Venice, III. ii.)
 THE CHOIR.
- 22 SONG (C.) "Willow Song." ... *Sir A. Sullivan.*
(Othello, IV. iii.)
 MISS JEANIE ROSSE.
- 23 SONG (T.) "When that I was and a little tiny boy." ... *Hatton.*
(Twelfth Night, V. i.)
 WITH CHORUS.
 MR. J. GREENHILL, AND CHOIR.
- 24 TRIO (S.S.C) "How sweet the moonlight." ... *Callcott.*
(Merchant of Venice, V. i.)
 MISSES CRANG, RIDGWAY, AND JEANIE ROSSE.
- 25 SONG (S.) "Orpheus with his lute." ... *Sir A. Sullivan.*
(Henry VIII., III. i. By Fletcher.)
 MISS JESSIE ROYD.
- 26 SONG (B.) "O mistress mine." ... *Sir A. Sullivan.*
(Twelfth Night, II. iii.)
 MR. THURLEY BEALE.
- 27 PART SONG (S.C.T.B.) "Will you buy?" ... *Miss Macirone.*
(Winter's Tale, IV. iii.)
 THE CHOIR.
-

The pieces in this Program are all different from those sung at last year's entertainment. The words of the Songs, edited by F. J. Furnivall and W. G. Stone, in old spelling, will be found in the "List of Shakspeare Songs and Passages that have been set to Music," compiled by J. Greenhill, W. A. Harrison, and F. J. Furnivall, and issued by the New Shakspeare Society in May 1884.

WORDS OF THE MADRIGALS, SONGS, &c.,

TO BE SUNG ON MAY 9, 1884.

1. In Black mourn I.

(*Passionate Pilgrim.*)

In blacke morne I, all feares scorne I;
Loue hath forlorne me, liuing in thrall.
Hart is bleeding, all helpe needing;
O cruell speeding, fraughted with gall!
My shepheards pipe can sound no deale;
My weathers bell rings dolefull knell;
My curtaile dogge that wont to haue plaid,
Plaies not at all, but seemes afraid;
My sighes so deepe, procures to weepe,
In howling wise, to see my dolefull plight.
How sighes resound through hartles ground,
Like a thousand vanquisht men in blodie
fight.

2. It was a Louer.

(*As You Like It.*)

It was a Louer, and his lasse,
With a hey, and a ho, and a hey nonino,
That o're the greene corne feild did passe,
In the spring time, the onely pretty ring time,
When Birds do sing, hey ding a ding, ding:
Sweet Louers loue the spring.
Betweene the acres of the Rie,
With a hey, and a ho, & a hey nonino,
These prettie Country folks would lie,
In spring time, &c.
This Carroll they began that houre,
With a hey, and a ho, & a hey nonino,
How that a life was but a Flower
In spring time, &c.
And therefore take the present time!
With a hey, & a ho, and a hey nonino;
For Loue is crown'd with the prime
In spring time, &c.

3. Full Fadom Fieue.

(*Tempest.*)

Full fadom fieue thy Father lies:
Of his bones are Corrall made:
Those are pearles that were his eies,
Nothing of him that doth fade,

But doth suffer a Sea-change
Into something rich & strange:
Sea-Nimphs hourly ring his knell:
[*Burthen.*:] ding dong!
Harke! now I heare them: ding-dong, bell!

4. Come unto these yellow Sands.

(*Tempest.*)

Come vnto these yellow sands,
and then take hands;
Curtstied when you haue, and kist
the wilde waues whist!
Foote it featly heere and there,
and, sweete Sprights, beare the burthen!
[*Burthen, dispersedly.*] Harke, harke! bowgh
wawgh!
The watch-Dogges barke, bowgh wawgh!
Hark, hark, I heare,
the straine of strutting Chanticleere
cry, 'Cockadiddle-dowe!'

5. Where the Bee sucks.

(*Tempest.*)

Where the Bee sucks, there suck I;
In a Cowslips bell, I lie;
There I cower when Owles doe crie;
On the Batts backe I doe flie
after Sommer merrily.
Merrily, merrily, shall I liue now,
Vnder the blossom that hangs on the Bow!

6. Blow, blow, thou Winter Wind!

(*As you like it.*)

Blow, blow, thou winter winde!
Thou art not so vnkinde
As mans ingratitude;
Thy tooth is not so keene,
Because thou art not seene,
Although thy breath be rude.
Heigh ho! sing, heigh ho! vnto the greene
holly:
Most Friendship is fayning; most Louing, meere
folly:

Then, heigh ho, the holly!
This Life is most iolly.
Freize, freize, thou bitter skie!
That dost not bight so nigh
As benefitts forgot;
Though thou the waters warpe,
Thy sting is not so sharpe
As freind remembred not.
Heigh ho! sing, &c.

7. When Dasies pied.

(*Love's Labour's Lost.*)

Spring.

When Dasies pied, and Violets blew,
And Ladi-smockes all siluer white,
And Cuckow-budds of yellow hew,
Do paint the Meadowes with delight,
The Cuckow then, on euerie tree,
Mocks married men; for thus singes hee:
Cuckow!

Cuckow, Cuckow! O word of feare,
Vnpleasing to a married eare!
When Shepheards pipe on Oten Strawes,
And merrie Larkes are Ploughmens Clocks,
When Turtles tread, and Rookes, and Dawes,
And Maidens-bleach their summer smockes,
The Cuckow then, on euerie tree,
Mockes married men; for thus singes hee:
Cuckow!

Cuckow, cuckow! O word of feare,
Vnpleasing to a married eare!

8. Under the Greenewood Tree.

(*As you like it.*)

Song.

Vnder the greene wood tree,
who loues to lye with mee,
And turne his merrie Note
vnto the sweet Birds throte,
Come hither! come hither! come hither!
Heere shall he see
No enimie,
But Winter and rough Weather.
* * * *

Song. [*Altogether heere.*

Who doth ambition shunne,
and loues to liue i' th Sunne;

Seeking the food he eates,
and pleas'd with what he gets,
Come hither! come hither! come hither!
Heere shall he see, &c.

9. Full Fadom Five. See No. 3, above.

10. The Clowd-capt Towres.

(*Tempest.*)

The Clowd-capt Towres, the gorgeous Pallaces,
The solemne Temples, the great Globe it selfe,
Yea, all which it inherit, shall dissolue,
And (like this insubstantiall Pageant faded)
Leaue not a racke behinde.

11 and 23. When that I was and a little tinie Boy.

(*Twelfth Night.*)

When that I was and a little tinē boy,
with hey, ho, the winde and the raine,
A foolish thing was but a toy,
for the raine, it raineth euery day.

But when I came to mans estate,
with hey, ho, &c.
Gainst Knaues and Theeues men shut their gate,
for the raine, &c.

But when I came, alas! to wiue,
with hey, ho, &c.
By swaggering could I neuer thiue,
for the raine, &c.

But when I came vnto my beds,
with hey, ho, &c.
With tospottes still had drunken heades,
for the raine, &c.

A great while ago the world begon,
hey, ho, &c.
But that's all one; our Play is done;
and wee'l striue to please you euery day.

12 and 21. Tell me where is Fancie bred.

(*Merchant of Venice.*)

Tell me, where is Fancie bred?
Or in the hart, or in the head?
How begot, how nourish'd?
Replie! replie!

(2)

It is engendred in the eyes;
With grazing fed; and Fancie dies
In the cradle where it lies!

(3)

Let vs all ring Fancies knell!
Ile begin it: Ding, dong, bell!
All. Ding, dong, bell!

13 and 22. 'Willough' Song.

(Othello.)

The poore Soule sat singing, by a Sicamour tree.
Sing all a greene Willough!
Her hand on her bosome, her head on her knee;
Sing Willough, Willough, Willough!
The fresh Streames ran by her, and murmur'd
her moanes;
Sing Willough, &c.
Her salt teares fell from her, and softned the
stones;
Sing Willough, &c. . . Willough, Willough!
Sing, all a greene Willough must be my Garland.
Let no body blame him! his scorne I approue.
Desdemona. I call'd my Loue 'false Loue': but
what said he then? 'Sing Willough, &c.
If I court mo women, you'll couch with mo
men.

14 and 20. Hearke! Hearke! the Larke.

(Cymbeline.)

Hearke! hearke! the Larke at Heauens gate
sings,
and Phœbus 'gins arise,
His Steeds to water at those Springs
on chalic'd Flowres that lyes;
And winking Mary-buds begin to ope their
Golden eyes.
With euery thing that pretty is, my Lady
sweet, arise!
Arise, arise!

15. I know a Banke.

(Midsummer Night's Dream.)

I know a banke, where the wilde time blowes,
Where Oxlips, and the nodding Violet growes,
Quite ouercanopi'd, with lushious woodbine,
With sweete muske roses, and with Eglantine:
There sleepes Tytania, sometime of the night,
Luld in these flowers, with daunces and delight.

16. Should he upbraid.

(Taming of the Shrew, altered.)

[The altered words are in italics. Shakspeare's
follow, in brackets. ()]

Should he upbraid, I'll own that he prevail,
And sing as sweetly as the Nightingale.
Say that he frown, I'll say 'his looks I view
As morning roses newly *tipt* with dew;
Say he be mute, I'll *answer with a smile,*
And dance and play, and wrinkled Care beguile.

(Say, that she raile; why, then Ile tell her plaine,
She sings as sweetly as a Nightingale:
Say, that she frowne; I'll say she lookes as cleere
As morning Roses newly washt with dew:
Say, she be mute, and will not speake a word;
Then Ile commend her volubility,
And say she vttereth piercing eloquence.)

17. Fair is my Love.

(Passionate Pilgrim.)

Faire is my loue, but not so faire as fickle.
Milde as a Doue, but neither true nor trustie;
Brighter than glasse, and yet, as glasse is, brittle
Softer then waxe, and yet, as Iron, rusty:
A lilly pale, with damaske die to grace her;
None fairer, nor none falsier to deface her.

Her lips to mine, how often hath she ioyned,
Betweene each kisse, her othes of true loue
swearing:
How many tales to please me hath she coyned,
Dreading my loue, the losse whereof still
fearing.
Yet in the midst of all her pure protestings,
Her faith, her othes, her teares, and all were
ieastings.

She burnt with loue, as straw with fire flameth;
She burnt out loue, as soone as straw out
burneth:
She fram'd the loue, and yet she foyld the
framing;
She bad loue last, and yet she fell a turning.
Was this a louer, or a Letcher whether?
Bad in the best, though excellent in neither.

18. As it fell upon a Day.

(Passionate Pilgrim.)

As it fell vpon a Day,
In the merry Month of May,

Sitting in a pleasant shade
 Which a groue of Myrtles made,
 Beastes did leape, and Birds did sing,
 Trees did grow, and Plants did spring;
 Euery thing did banish mone,
 Saue the Nightingale alone.
 Shee (poore Bird) as all forlorne,
 Leand her breast vp-till a thorne,
 And there sung the dolefulst Ditty,
 That to heare it was great Pitty:
 Fie, fie, fie, now would she cry;
 Teru, Teru, by and by:
 That to heare her so complaine,
 Scarce I could from teares refraine:
 For her griefes, so liuely showne,
 Made me thinke vpon mine owne.
 Ah (thought I) thou mournst in vaine;
 None takes pittie on thy paine:
 Senslesse Trees, they cannot heare thee;
 Ruthlesse Beares, they will not cheere thee.
 King Pandion, he is dead:
 All thy friends are lapt in Lead:
 All thy fellow Birds doe sing,
 Carelesse of thy sorrowing.
 Whilst as fickle Fortune smilde,
 Thou and I, were both beguild.
 Euery one that flatters thee,
 Is no friend in miserie:
 Words are easie, like the wind;
 Faithfull friends are hard to find:
 Euery man will be thy friend,
 Whilst thou hast wherewith to spend:
 But if store of Crownes be scant,
 No man will supply thy want.
 If that one be prodigall,
 Bountifull they will him call:
 And with such-like flattering,
 Pitty but he were a King.
 If he be addict to vice,
 Quickly him, they will intice.
 If to Women hee be bent,
 They haue at Commaundement:
 But if Fortune once doe frowne,
 Then farewell his great renowne:
 They that fawnd on him before,
 Vse his company no more.
 Hee that is thy friend indeede,
 Hee will helpe thee in thy neede:
 If thou sorrow, he will weepe;
 If thou wake, hee cannot sleepe:
 Thus of euery grieve, in hart
 Hee, with thee, doeth beare a part.
 These are certaine signes, to know
 Faithfull friend, from flatt'ring foe.

19. Feare no more the Heate o' th' Sun.

*(Cymbeline.)**In Memoriam, TEENA ROCHFORD-SMITH.*

Feare no more the heate o' th' Sun,
 Nor the furious Winters rages!
 Thou thy worldly task hast don,
 Home art gon, and tane thy wages.
 Golden Lads and Girles all must,
 As Chimney-Sweepers, come to dust.
 Feare no more the frowne o' th' Great!
 Thou art past the Tirants stroake.
 Care no more to cloath and eate!
 To thee, the Reede is as the Oake:
 The Scepter, Learning, Physicke, must,
 All follow this, and come to dust.
 Feare no more the Lightning flash,
 Nor th'all-dreaded Thunderstone!
 Feare not slander, Censure rash;
 Thou hast finish'd Ioy and Mone!
 All Louers young, all Louers must
 Consigne to thee, and come to dust.
 No Exorcisor harme thee!
 Nor no witch-craft charme thee!
 Ghost vnlaide forbear thee!
 Nothing ill come neere thee!
 Quiet consumation haue;
 And renown'd be thy graue!

20. Hearke! Hearke! (See No. 14, above.)

21. Tell me where is Fancie bred. (See No. 12, above.)

22. Willow Song. (See No. 13, above.)

23. When that I was. (See No. 11, above.)

24. How sweet the Moonlight.

(Merchant of Venice.)

How sweet the moone-light sleepes vpon this
 banke!
 Heere will we sit, and let the sounds of musicke
 Creepe in our eares! soft stiles, and the night,
 Become the tuches of sweet harmonie!
 Sit, *Jessica*! looke how the floore of Heauen
 Is thicke inlayed with pattens of bright gold!

There's not the smallest orbe which thou be-
holdst,

But, in his motion, like an Angell, sings,
Still quiring to the young eyde Cherubins:
Such harmonie is in immortall soules!

25. Orpheus with his Lute.

(*Henry VIII.* By FLETCHER.)

Orpheus with his Lute made Trees,
And the Mountaine tops that freeze,
Bow themselues when he did sing.
To his Musicke, Plants and Flowers
Euer sprung; as Sunne and Showers
There had made a lasting Spring.

Euery thing that heard him play,
Euen the Billowes of the Sea,
Hung their heads, & then lay by.
In sweet Musicke is such Art, [that]
Killing care, & grieve of heart,
Fall asleepe, er hearing, dye.

26. O Mistris Mine.

(*Twelfth Night.*)

O Mistris mine, where are you roming?
O, stay and heare! your true loue's coming,
That can sing both high and low:
Trip no further, prettie sweeting!
Iournays end in louers meeting,
Euery wise mans sonne doth know.
What is Loue? tis not heereafter;
Present mirth hath present laughter;
What's to come is still vnure:
In delay there lies no plentie;
Then come kisse me, Sweet and twentie!
Youth's a stuffe will not endure!

27. Will you buy?

(*Winter's Tale.*)

Will you buy any Tape, or Lace for your Cape?
My dainty Ducke, my deere-a?
Any silke, any Thred, any Toyes for your head,
Of the new'st, and fin'st, fin'st weare-a!
Come to the Pedler! Money's a medler,
That doth vtter all men's ware-a.



NEW SHAKSPERE SOCIETY.

CRITICAL AND HISTORICAL PROGRAM

OF THE

Madrigals, Gleees, and Songs

TO BE GIVEN AT

The Second Annual Musical Entertainment

AT

UNIVERSITY COLLEGE, LONDON,

ON

FRIDAY, 9TH MAY, 1884, AT 8 P.M.

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FIRST PERIOD. EARLY CONTRAPUNTAL.

TO MIDDLE OF SEVENTEENTH CENTURY.

THE vocal pieces which are included in this program are arranged not in strict chronological order, but so as to illustrate, to some extent, the artistic development of the different schools of music. As illustrations, however, they cannot all be considered typical and complete. Shakspeare music forms but a small part of music in general, the great composers having usually been satisfied with texts of inferior literary value. English musicians, indeed, have not neglected the capabilities of our best poetry ; but then English music is not a very important element in European art. Our composers have seldom exercised much influence abroad ; while they, on the other hand, have often been indebted to continental masters. It is true that in the Tudor period England produced a native and original school of music, but this school does not present many peculiarly English features. Distinctions of national style could not become marked until music had reached a more advanced age.

At the Renaissance almost every species of art had already acquired elaborate technical resources, and was capable of expressing the energetic thought and vivid feeling of that creative time. Music alone was in a backward state. It did not possess the material means of raising itself to the level of other arts. The form of the scale was still unsettled ; few appropriate and connected successions of chords had been discovered ; keyrelationship and modulation were only half understood ; and instrumental accompaniment was in its infancy. In part-music the treatment of the voices was

FIRST PERIOD. EARLY CONTRAPUNTAL. ITS CHARACTERISTICS.

contrapuntal : *i. e.* each part was of equal importance in producing the general effect, but was not always of a melodious character if taken separately. The absence of marked accent and definite phrase often causes the rhythm of the old contrapuntists to appear vague to modern ears. *Imitation* was the chief structural principle, and was worked out in many species of fugue and canon, the different voices taking up the same theme one after the other, in different parts of the scale, so that the latter portion of the theme often formed a harmony to the beginning. The *genres* of composition were comparatively few and rudimentary, Church music being usually founded on the form of the motet, poetic on that of the madrigal. Extended pieces, whether solo or concerted, vocal or instrumental, were as yet unthought of.

The graphic means then at the musician's disposal were very defective. Till the middle of the seventeenth century, barring was not usual in English music, and the text often did not show even where accidental flats, naturals, and sharps were to be used. All these the singer had to supply mentally according to traditional rules. Indications of speed, loudness, phrasing, style, and expression, were likewise absent.

These difficulties have not prevented modern musicians from appreciating the esthetic value of the early school, its sustained style of grandeur and pathos, its liturgical solemnity. Sacred themes engrossed the best talents of a large number of English composers ; and as the Church was then the only school of technical music, its style pervaded other branches of the art, where subjects of merely poetic interest were dealt with. Many of the cathedral services and anthems of Tallis, Farrant, Byrd, Bull, and Orlando Gibbons are still kept alive by their merits ; while only a few of the songs and madrigals of Ward, Wilbye, and Weelkes are now sung, except for their historic interest.

But while the learned musicians had been laboring at heavy counterpoint, the natural, untrained talent of the people found expression in an endless number of gay dance-tunes and expressive songs. Something of this gift of melodious invention appears in the works of Dowland, Ford, and Morley. But the union between

the popular and the technical elements was hardly accomplished till the eighteenth century, when every available form of dance tune was eagerly caught up by composers, and worked into the Suite, from which sprang the great designs of later instrumental music.

1. MADRIGAL. *In black mourn E. Passionate Pilgrim*, xvi. b.
By THOMAS WEEKES.

The date of this composer's birth and that of his death are unknown. In 1600 he was organist of Winchester College, and in 1608 organist of Chichester Cathedral. In 1597 he published three sets of madrigals, of which the second begins our program. The words are taken from the *Passionate Pilgrim*, a collection of poems published by one Jaggard, with Shakspeare's name as author; though most of them, including nos. 1, 17, and 18 in the present program, were by other writers.

Weelkes composed two more sets of madrigals between 1597 and 1608.

This madrigal is a good example of the style, being full of ingenious contrapuntal imitation. The omission of the third in several chords, and the use of the triad of E $\flat$ in the key of F, are noteworthy.

The derivation of the word *madrigal* has been much disputed. Passing by the conjectures of unscientific writers, it will be enough to quote the opinion of Diez (diits). He gives an earlier form of the word as *mandriale*, and considers that it is 'not improbably' descended from Latin *mandra*, a flock, or a shepherd's song.

2. SONG. *It was a lover and his lass. As You Like It*, V. iii.
By THOMAS MORLEY (born about 1550, died 1604).

In 1591 he was organist of S. Paul's Cathedral, and in 1592 Gentleman of the Chapel Royal. His compositions were more melodious than those of most of his predecessors, and many of his madrigals and 'ballets' have obtained lasting popularity. This song (No. 2) was printed in 'The first book of ayres or little songs to play on the lute,' 1600. A copy in MS. of at least as early a date is preserved in the Advocate's Library, Edinburgh.

3. HARMONIZED AYRE. *Full fathom five. Tempest, I. ii.*

By ROBERT JOHNSON.

Arranged for three voices by Dr. John Wilson.

Robert Johnson, in 1573-4, was a retainer in the household of Sir Thomas Kytson of Hengrave Hall, Suffolk. He subsequently came to London, and became a composer for the theatres. In 1611 he was in the service of Prince Henry, eldest son of James I., at an annual salary of £40. In 1612 he composed music for *The Tempest*, from which we take 'Full fathom five,' afterwards arranged for three voices by Dr. John Wilson (born 1597, died 1673).

A special interest attaches to the first three pieces in our program, as they were all composed in Shakspeare's life-time. Dr. Burney, indeed, does not attribute the melody of 'Full fathom five' to Robert Johnson, but considers the whole to be the composition of Dr. Wilson. But in Wilson's work, 'Cheerful Ayres or Ballads, first composed for single voice, and since set for three voices,' it is printed under Johnson's name. Wilson's statement that 'some few of these ayres were originally composed by those whose names are affixed to them, but are here placed as being new set by the author of this work,' appears to mean that he did not invent the melody, but only harmonized one already existing. The use of the word *set* in this sense is peculiar, and may easily have misled Burney. See Roffe's 'Handbook of Shakspeare Music.'

At this time part-music was frequently printed on one sheet in such a manner, that when three, four, or five singers sat round a table, the music-sheet would present to the eyes of each vocalist his or her own part. A specimen of a five-part piece of 'Table Music,' as it was called, is given on the next page.

Dr. Wilson's three-voice arrangement of 'Full fathom five,' by Robert Johnson, is printed in this way, and our musicians will endeavor to sing it as it would have been sung in a drawing-room in the reign of Queen Elizabeth.

FIRST PERIOD. TABLE-MUSIC. SECOND PERIOD. LATE CONTRAPUNTAL.

Example of Score of Table-Music.

The image displays a musical score for Table-Music, featuring five staves. The top staff is labeled 'BASIS.' and contains a single note 'D' on a five-line staff. Below it, the 'ALTUS.' staff shows a sequence of notes: 'D', 'C', 'B', 'A', 'G', 'F', 'E', 'D'. The 'TENOR.' staff also shows a sequence of notes: 'D', 'C', 'B', 'A', 'G', 'F', 'E', 'D'. The 'CANTUS. (Soprano.)' staff shows a sequence of notes: 'D', 'C', 'B', 'A', 'G', 'F', 'E', 'D'. The 'QUINTUS. (2nd Soprano.)' staff shows a sequence of notes: 'D', 'C', 'B', 'A', 'G', 'F', 'E', 'D'. The staves are arranged in two columns, with the 'BASIS.' staff at the top left, 'ALTUS.' and 'TENOR.' in the middle, and 'CANTUS.' and 'QUINTUS.' at the bottom.

SECOND PERIOD. LATE CONTRAPUNTAL.

FROM MIDDLE OF SEVENTEENTH TO MIDDLE OF EIGHTEENTH
CENTURY.

THE influence of the Puritans, though unfavorable, was not fatal to English music. The quires were dispersed, the training of singers and players interrupted, cathedral scores lost, and organs destroyed; yet private cultivation did not cease, and there was no break in the history of composition. Many who had been brought up in the traditions of the early school, were able to resume the exercise of their art on the fall of the Commonwealth. Among these were Henry Lawes, Christopher Gibbons, William Child, John Jenkins, and Benjamin Rogers, whose lives extended through the greater part of the seventeenth century. But with Charles II. a new taste came in, which transformed first the style of performance and then that of composition. Evelyn thus describes the service at the Chapel Royal on Dec. 21, 1663:—

‘One of his Majesty’s Chaplains preached; after which, instead of the ancient, grave, and solemn wind-music accompanying the organ, was introduced a concert of twenty-four violins between every pause, after the French fantastical, light way, better suiting a tavern or play

house than a church. This was the *first* time of change, and now we no more heard the cornet which gave life to the organ; that instrument quite left off in which the English were so skilful!

Of the older composers Henry Lawes was the most successful in adopting the new style. But he, like the rest, had soon to give place to the rising talent of Pelham Humfrey, Michael Wise, and John Blow, choristers in the Chapel Royal. Humfrey was sent by the King to study in Italy and France. On his return he brought an important element into English music, viz. declamatory power. The forcible expression of the words, the careful observance of quantity and stress, and the discovery of dramatic effects in progressions and modulations, fascinated and absorbed this fresh and vigorous school. Their productive time was destined soon to end, for Humfrey died in 1674, and Purcell, who imitated and excelled him, died in 1695. Each showed, even in a short career, remarkable creative powers, attended of course with some defects as regards continuity and design, since these qualities are usually absent at the beginning of a new period in music, and only reappear when the style arrives at maturity. This stage the later contrapuntal school did not reach in England. Purcell left no equal, and the prospects of native music were not improved by the introduction of Italian opera, and the advent of Hændel. This composer almost fills up the musical history of England till the middle of the eighteenth century. In his oratorios the contrapuntal style received its highest development, the most artificial devices of imitation being used with admirable effect in many styles, epic, lyric, and dramatic. Many of Milton's finest passages form the foundation of his works. We must regret that he was not also attracted to Shakspeare.

4. SONG. Come unto these yellow sands. *Tempest*, I. ii.

By JOHN BANISTER; born 1630; died 1679.

His father, one of the Waitts of the parish of S. Giles-in-the-Field, was his instructor in the rudiments of music. Having become a good violinist, he was sent by the King to France, and in 1663 was appointed 'chief of his Majesty's violins.' It is said that he was dismissed from this post for saying, in the King's

hearing, that the English violinists were superior to the French. He gave afternoon concerts at his house in White Friars every day during the last seven years of his life. He was buried in the cloisters of Westminster Abbey. A MS. copy of the 1st act of Banister's music to 'Circe,' a tragedy, performed in 1676, is still preserved. In the same year was also performed Banister's and Pelham Humfrey's setting of the *Tempest*, from which the above song is taken.

5. SONG. *Where the bee sucks.* *Tempest*, V. i.

By PELHAM HUMFREY; born 1647; died 1674.

He was one of the Children of the Chapel Royal, re-established at the Restoration. His talent for composition was early displayed, and when about 17 years of age, he was sent by Charles II. to the Continent to study the new style of music brought in by Carissimi and Lulli. During his travels, which lasted three years, he received £450 from the Secret Service fund. We find the following description of Humfrey on his return, in the diary of Mr. Samuel Pepys:—

15th Nov. 1667 'Home, and there find, as I expected, Mr. Caesar and little Pelham Humfrey, lately returned from France, and is an absolute Monsieur, as full of form and confidence and vanity, and disparages everything and everybody's skill but his own. But to hear how he laughs at all the King's musick here, as Blagrave [Gentleman of the Chapel of Charles II.] and others, that they cannot keep time nor tune, nor understand anything; and that Grebus the Frenchman, the King's master of the musick, [= Louis Grabu, defined in Grove's Dictionary as an 'impudent pretender'] how he understands nothing, nor can play on any instrument, and so cannot compose: and that he will give him a lift out of his place, and that he and the King are mighty great! I had a good dinner for them, as a venison pasty and some fowl, and after dinner we did play, he on the theorbo, Mr. Caesar on his French lute, and I on the viol, and I see that this Frenchman do so much wonders on the theorbo, that without question he is a good musician, but his vanity do offend me.'

Humfrey was appointed 'Master of the Children,' and 'Composer in Ordinary for the Violins to his Majesty' in 1672. He died two years later, aged 27, and was buried in the cloisters of Westminster Abbey.

His works consist mostly of anthems and songs.

THIRD PERIOD. EARLY HARMONIC. ITS CHARACTERISTICS.

THIRD PERIOD. EARLY HARMONIC.

SECOND HALF OF EIGHTEENTH AND BEGINNING OF NINETEENTH CENTURY.

THE periods of musical history cannot be defined exactly by dates. Before the contrapuntal style had even reached perfection, another style, the harmonic, began to appear; and when the latter became predominant the former did not die out, but has lasted, in certain branches of the art, down to our own time. Although the different schools overlap in this way, there is a marked distinction between the style characteristic of the earlier part of the eighteenth century, and that which afterwards prevailed.

The change was connected with the rise of the great solo singers and solo violinists, who then appeared in many countries, but principally in Italy. Their powers could not be exhibited to advantage in contrapuntal music, for this was essentially a *choral* style, without contrast or variety between one vocal part and another. The melodic interest now became concentrated in a single part, to which the rest merely supplied a harmony. In this way the prominence of the soloist was secured; and a style of melody far more brilliant and ornate than any previously known, came into fashion.

The growth of instrumental accompaniment also helped forward the new school. In the contrapuntal system, the different capabilities and resources of the various orchestral instruments were but slightly studied or utilized. The same kind of treatment was applied to the accompaniment as to the voice, although many passages, too difficult to be sung, might be safely assigned to the violin and oboe; while, on the other hand, the trumpet and horn were not at all adapted for playing contrapuntal themes, but chiefly for sustaining single notes in the harmony. Thus a complete transformation was brought about, when composers began to discover the endless effects of ornament and expression which could be obtained from orchestral coloring.

It is unfortunate that there is no accurate and popular name for the style of music that succeeded counterpoint. The terms

THIRD PERIOD. MELODY ACCOMPANIED BY HARMONY.

'Homophonic' and 'Monodic,' besides being pedantic, are incorrect, as they imply that the new compositions were all in unison, or for a single voice. To speak of counterpoint as 'Strict,' and the new style as 'Free,' is equally inappropriate. Every rising composer is supposed to violate rules, until his methods are understood and systematically defined. The name 'Massive,' again, is often opposed to 'Contrapuntal,' because the harmony was now arranged in prolonged masses supporting the melody, instead of incessantly changing with the movement of each voice. But this name, as well as that of 'Harmonic,' which we here employ as the most familiar, is inaccurate if it leads to the supposition that the contrapuntal period was distinguished by solos and not by part-music. The contrary was the case.

The most suitable names yet found for the two styles are 'Horizontal' and 'Vertical.' The contrapuntist regards music as an affair of themes; he fixes on the subject and countersubject beforehand, and only uses such chords as can arise from their combination. The harmonist starts with the conception of chords; often he takes a chord in arpeggio as theme, and gives the accompanying parts only as much melody as is compatible with the harmony he has designed. However, it is not yet usual to talk of the 'horizontal' and 'vertical' styles in music, though every one knows the 'perpendicular' style in architecture.

The treatment of Form also underwent a great change at this time. In counterpoint, variety was obtained chiefly by making one part imitate another at a greater or a less distance of time, or in notes of twice or half the length. Often the theme was treated first direct and then inverted, moving down where it had formerly moved up, and conversely. Again it might be reversed, the end being taken as a beginning. Mechanical devices like these could be carried out by a deaf-mute, provided that he could read and write. When the contrapuntists, while obeying these rules, succeeded in producing music that the world cared to hear, it was not by reason of their training.

The new structural principle was that of *Variation*. At each repetition, new ornament was added to the theme, or the harmony

THIRD PERIOD. EARLY HARMONIC. THE GLEE.

was changed, or one particular phrase was taken as a suggestion for a long development through many keys. In this way arose what is called the 'Sonata form,' which, however, only applies to the *first* movement of the Sonata, Quartet, Symphony, &c. The opening theme is soon followed by a second and contrasting theme. Then both are varied or 'developed' in the 'free fantasia.' Next the first two themes reappear, and lastly comes the 'coda.' Between each of the main features, episodes were usually introduced. The analogy of this procedure with that of oratory and poetry, has often been pointed out.

The Early Harmonic period is sometimes called, in the restricted sense, 'Classical.' It was the period when most of the designs of pure music, such as the Symphony, Concerto, Overture, became recognizable. The best works of that time are distinguished to modern ears by moderation, sanity, and perfection within limits: the inferior works have no worse quality than florid conventionality; all well-known characteristics of 'Classical' art.

Since the decay of the Madrigal style in the first quarter of the seventeenth century, no form of poetic part-music for unaccompanied voices was cultivated in England till the beginning of the eighteenth century, when the 'Glee' arose. The characteristic of the Glee is the succession of several short melodies, often in different keys and different metres, never contrapuntally treated, but only harmonized in the modern manner. These repeated changes often produce a disconnected impression, which, in comparison with the later contrapuntal music, must have made the Glee appear a rather rudimentary form of art. The best effects in this form of composition are obtained by sustained or contrasted chords, always beautiful when rendered by well-trained and unaccompanied voices. The Madrigal, on the other hand, was founded on a few themes elaborately combined in imitation, making little use of the progression known as the 'perfect cadence,' and being generally independent of modern ideas of harmony.

The Glee style was founded and most successfully practised by Samuel Webbe, who gained twenty-seven prizes for his works. Other writers of Glees were Stevens, Calcott, Horsley, Attwood,

Battishill, Cooke, Lord Mornington, Spofforth, Stafford Smith, and Sir Henry Bishop.

6. SONG. Blow, blow, thou winter wind. *As You Like It*, II. vii.
7. SONG. When daisies pied. *Love's Labour's Lost*, V. ii.
8. SONG. Under the greenwood tree. *As You Like It*, II. v.

By THOMAS AUGUSTUS ARNE; born 1710, died 1778.

Arne was intended by his father for the profession of the law, and on leaving Eton College was placed in a solicitor's office for three years. But his love for music prevailed, and instead of applying himself to legal studies, he secretly conveyed a spinet to his bed-room, and by muffling the strings with a handkerchief, contrived to practise during the night undetected.

He took lessons on the violin from Festing, and would occasionally borrow a livery in order to gain admission to the servants' gallery at the opera. He made such progress as to be able to lead a chamber band at the house of an amateur, who gave private concerts. There he was accidentally discovered by his father, who made fruitless efforts to induce him to become a lawyer, but at last gave up the attempt. Being free to practise openly, he charmed the whole family by his skill on the violin.

In 1738 he established his reputation as a lyric composer by the capital manner in which he set Milton's 'Comus.' In this he introduced a light, original, and pleasing melody, wholly different from that of Purcell or of Hændel, whom all English composers had hitherto either borrowed from or imitated. Till a more modern Italian style was introduced in the *pasticcio* English operas of Bickerstaff and Cumberland, Arne's melody was the standard of all perfection at our theatres and public gardens. (See Burney's 'History,' vol. iv. p. 659, &c.) In 1746 Arne set several of Shakspeare's songs, from which we select the above.

On July 6, 1759, the University of Oxford created Arne a Doctor of Music. He was the first who introduced female voices into oratorio choruses. This he did at Covent Garden Theatre, Feb. 26, 1773, in a work of his own, *Judith*.

9. SONG. *Full fathom five. Tempest, I. ii.*

By JOHN CHRISTOPHER SMITH ; born 1712, died 1795.

His father, a German named Schmidt, acted as Hændel's treasurer. He himself was Hændel's amanuensis during the blindness of the great composer. Smith's style often resembles that of his master, but in the present song it belongs to the more modern harmonic period. He composed two Shaksperian Operas, 'The Tempest,' and 'The Fairies,' which is the *Midsummer Night's Dream* altered.

The compositions of Christopher Smith and Purcell have sometimes been confounded : for instance, in an arrangement by Loder of Smith's 'Full fathom five,' Purcell's chorus has been added without any remark as to the real authorship ; while Smith's 'No more dams,' has been twice reprinted with the name of Purcell attached to it. Dr. Clarke in his 'Beauties of Purcell' has made this mistake.

10. GLEE. *The cloud capt towers. Tempest, I. ii.*

By RICHARD JAMES SAMUEL STEVENS ; born about 1753, died 1837.

Stevens was a Londoner, and was educated in St. Paul's Cathedral. His first appointment was as organist to the Temple Church. In 1795 he became organist of the Charter House, and in 1801 was elected Professor of Music at Gresham College. His glees speedily obtained public favor, and have retained it till now.—'English Cyclopaedia,' vol. v. p. 718.

11. SONG. *When that I was and a little tiny boy. Twelfth Night, V. i.*

By J. VERNON.

William Linley in his 'Dramatic Songs of Shakspeare' attributes this song to Fielding, but Dr. Rimbault states that it was really composed by J. Vernon, a well-known tenor singer at the theatres and concerts, about 1760—80.

12. GLEE. *Tell me where is fancy bred. Merchant of Venice, III. ii.*

By R. J. S. STEVENS. (See above, No. 10.)

13. SONG. *Willow Song. Othello, IV. iii.*

By JAMES HOOK ; born at Norwich 1746, died at Boulogne 1827.

He was for many years organist of S. John's, Horseley Down. From 1774 to 1820 he was organist and composer at Vauxhall Gardens, and wrote a large number of glees, catches, and songs. He published an oratorio, the 'Ascension,' in 1776. His 'Lass of Richmond Hill,' 'Twas within a mile,' and 'A little farm well tilled,' continue to be popular ; and many of his other pieces, such as 'Sweet Lilies of the Valley,' 'The Maid of the Green,' only require to be revived to gain equal favor.

14. GLEE. *Hark, hark, the lark. Cymbeline, II. iii.*

By DR. BENJAMIN COOKE ; born 1734, died 1793.

At twelve years of age he became deputy-organist of Westminster Abbey, in 1757 was appointed master of the choristers there, in 1758 lay vicar, and in 1762 organist of the Abbey. In 1775 he passed as Doctor of Music at Cambridge, and in 1782 was admitted to the same degree at Oxford. Dr. Cooke's compositions, which are voluminous, are for the Church, concert-room, and chamber. The works by which he is best known, and which will hand down his name to posterity, are his numerous and beautiful glees and canons, for seven of which he gained prizes. Apart from his eminence as a practical musician, Dr. Cooke was one of the most learned theorists of his time. He died September 14th, 1793, and was buried in the cloisters of Westminster Abbey, where a mural tablet recounts his merits and exhibits one of his canons in three parts by augmentation and diminution.

15. DUET. *I know a bank. Midsummer Night's Dream, II. ii.*

By CHARLES EDWARD HORN ; born 1786, died 1849.

Horn was a singer. His voice was poor, but of such extensive compass that he was able to take baritone as well as tenor parts. He also displayed considerable ability as an actor. He composed many small operas, in which some of the songs remain popular to the present time ; as, for instance, 'Cherry ripe !' 'I've been roaming,' and 'Thro' the wood.'

THIRD PERIOD. SIR HENRY BISHOP. MISS ROCHFORD-SMITH.

16. SONG. Should he upbraid. *Taming of the Shrew*, II. i. (alterd).

17. SONG. Fair is my love. *Passionate Pilgrim*, VII.

18. DUET. As it fell upon a day. *Passionate Pilgrim*, XX.

By SIR HENRY ROWLEY BISHOP; born 1786, died 1855.

He early showed a talent for dramatic composition, and when he was eighteen years old wrote his first work, which was performed at Margate. He became Bachelor of Music in 1839, and was knighted in 1842.

Bishop wrote more music to Shakspeare's words than any other composer before or since. His pieces show capital spirit and character. His 'Home, sweet home' and 'Mynheer Van Dunck' are not likely to be soon forgotten.

Intermezzo.

In Memoriam Miss Teena Rochfort-Smith.

PART SONG. Fear no more the heat of the sun. *Cymbeline*, IV. ii.

By JAMES GREENHILL.

Miss Rochfort-Smith planned a Four-Text edition of *Hamlet*, which she intended to give to the New Shakspeare Society. She hoped also to compile for the Society a fresh Concordance to all Shakspeare's works, giving references to lines, as well as Acts and Scenes. Her death, after a week's severe suffering, took place on Sept. 4, 1883. The Committee of the New Shakspeare Society, at its first meeting last October, passed a Resolution expressing their sense of the great loss which the Society and the progress of Shakspeare study had suffered by the sad death of their gifted helper. Mr. Greenhill has composed this elegy for the present occasion.

FOURTH PERIOD. LATE HARMONIC.

NINETEENTH CENTURY.

EARLY in the present century, music passed entirely out of the preparatory stages, in which it had so long remained, and made a fresh start, less to discover new kinds of technical resource, than to apply in detail those already known. Instruments of all the necessary types having been invented and improved, the time was ripe for an immense growth of orchestral writing. As a means of pure expression, every instrument was obviously inferior to the voice ; but this defect could be compensated by the endless contrasts of orchestral tones ; by great varieties of speed ; by the continual use of chromatic chords, very distantly related to the key ; and by a similar freedom of modulation. The forms of accompaniment reached a degree of elaboration never before known, and not seldom surpassing in importance the melody itself. Thus the reaction from the method of two centuries before, was complete. Instead of treating instruments as if they were voices, it now became the practice to write for voices as if they were instruments. The influence of the Italian style, formerly so powerful on the side of vocal melody, had grown too feeble and trivial to resist these modern tendencies.

From a more general point of view, the present period seems characterized by an entire disregard of the authority of the past. Traditional rules, however ancient, are never observed, if they interfere with any effect which the composer desires, in order to increase the attractiveness of his work. Banished from living art, these rules may yet be discovered in the divergent creeds of teachers, theorists, or critics.

Of Church music according to the established pattern, little has been produced in the nineteenth century, and that little rather as an imitative archaism than a free invention. Sacred works which represent modern tendencies, like Beethoven's 'Missa Solennis,' deviate from every ecclesiastical type. The faithful transmission of stereotyped forms has ceased to be the aim of composers, and has given place to the forcible rendering of new poetic conceptions.

FOURTH PERIOD. THE ROMANTIC MOVEMENT.

Music, indeed, is no longer dependent for subject-matter on either liturgy or drama. Instead of being a decorative adjunct, a translation of literary ideas, music has become an original structure, an independent creation. It presents itself as a new language for thought and emotion; not possessing the definiteness of speech, but far surpassing it in range and power. The first composer who thus drew his inspiration direct from life was Beethoven; and he has so familiarized the world with what is called 'poetic music,' that one can hardly now realize how startling must have been its first apparition, eighty years ago.

Released from so many conventional trammels, music could not fail to be soon transformed by the 'Romantic movement.' Every phase of this influence, long ago recognized in other arts, had its analogue in music. 'Local color' was closely studied, with a new and deeper feeling for the characteristics of folk-song. The Bohemian, Suabian, and Spanish elements were brought into cultivated music by Weber, the Hungarian Gipsy by Schubert, the Highland Keltic by Mendelssohn in his Scotch Symphony and his Overture, 'Fingal's Cave.' The Slavonic temperament has also arrived at artistic expression, seeming to promise a renewal of European music now that the decay of German originality has followed the decay of Italian. In the study of dramatic appropriateness, even savage music has not been neglected. One of the first successes in this branch was the Chorus of Dervishes in Beethoven's 'Ruins of Athens.' A native Arabic melody is taken as the foundation of an elaborate finale in Weber's 'Oberon,' and the same opera contains an unsurpassable picture of Islamite truculence, in the chorus, 'Glory to the Khalif.' If the plot of a new work is laid in Japan, and the composer does not produce some eccentric effects, capable of being interpreted as 'local color,' he is at once denounced by the critics.

Weber, again, was the first in music to adventure into the realms of diablerie and fairyland, and to call up the forms of fiend, wizard, sprite and mermaid, with the living and fascinating reality of folklore. Mendelssohn, whose *Midsummer Night's Dream* is also inspired by the magical style, was perhaps too classical an artist to

meet with such perfect success in this purely 'barbarian' mystery. Later composers have often followed in the steps of these two, and the manufacture of the supernatural is now a well-understood and formulated process.

While the nineteenth century has seen an untiring search after every possible or impossible beauty, after every kind of ornate or picturesque material, it has also been marked by a strong taste for the sombre and the grotesque. The exciting and exhausting effects of romantic art necessitate the use of violence and ugliness as means of contrast and relief. Philosophical exposition of this method may be found in Vischer's '*Æsthetik der Hässlichen*.' To Mendelssohn, this aspect of the romantic movement appears to have been repulsive. But the nervous excitability of his style, its fanciful elegance, elaboration of detail, and breathless speed, mark it clearly enough as an offspring of the nineteenth century. Possibly, future music may go so much farther in the same direction, as to make the works of the present day seem colourless and pedantic by the side of the more drastic and original effects which then may be discovered.

18. SONG. Hark, hark, the Lark. *Cymbeline*, II. iii.

By FRANZ PETER SCHUBERT; born Jan. 31, 1797; died Nov. 19, 1828.

Lichtenthal, near Vienna, was Schubert's birth-place, but his ancestors came from Moravia. Beginning to compose when only thirteen, his progress as a musician was interrupted by his turning school-teacher, in order to avoid the conscription. When seventeen, his first mass attracted the attention of Salieri, an old Italian composer, long resident in Vienna, who took him up and gave him lessons. Schubert lived for many years in great poverty, supported sometimes by the friends he had made by his music. He attracted little public notice till about 1816, when Vogl, a Viennese Opera singer, made his acquaintance, and was fascinated by his songs. In 1818 he became teacher of music in the family of Count Johann Esterhazy; and retained this situation for seven years. The summers were passed at the Count's Hungarian country-seat; the

FOURTH PERIOD. SCHUBERT.

winters in Vienna. His stay in Hungary made Schubert acquainted with the remarkable dances and songs of the Magyars, which he turned to account in many of his best instrumental works.

Schubert was by far the most prolific of composers. He wrote several operas, masses, symphonies, string quartets, and a multitude of pianoforte pieces and songs. Few, however, were published during his life, and these were miserably paid for. He sent three of his songs to Goethe in 1819, but the poet took no notice of the composer, who was afterwards to give some of his songs a wider popularity than they could otherwise have enjoyed. Though Beethoven's stay in Vienna coincided for so many years with Schubert's lifetime, they only met twice. On the first occasion, Schubert's nervousness overcame him, and he rushed out of the room before he had written a word for the deaf Beethoven to read. On the second, Beethoven was hardly conscious, being then in his last illness. But some days before he had become acquainted with a selection of Schubert's songs. These excited his admiration, and caused him to say, 'Truly, Schubert has the divine fire.'

Though Schubert's name was now becoming more widely known, he was still in poverty; sometimes on the brink of starvation. He died of typhus fever at the age of thirty-one. Of his many works only a small proportion was publicly performed during his life. Schumann was the first to force the world to listen to the treasures they had disregarded. Liszt also aided the success of other works of Schubert; and in England a similar service has been rendered by Sir George Grove.

Schubert set only three of Shakspeare's songs, 'Come, thou monarch of the Vine,' 'Who is Sylvia?' and 'Hark, hark, the Lark!' The last is included in our program. In this song a happy use is made of the dominant pedal, and of the modulation into the key a major Third below.

'The isolated songs of Schubert, from their beauty, fitness, freshness, and number, place him in general estimation, and deservedly, at the head of all song-writers of whatever age or country. As a practitioner on a more extended scale, a composer of symphonies and chamber-music symphonic in its scope and character, his place is lower. He is rich in—nay, replete with—

ideas of which he is rather the slave than the master. . . . He is diffuse to an extent far beyond the practice of any composer of like power. . . . If ever Schubert's reputation as a symphony writer dies, it will be of the plethora of invention exhibited in' his works. (Hullah, 'Lectures on Musical History.')

The best account yet published of Schubert's life and works is by Sir George Grove in his 'Dictionary of Music and Musicians,' Parts XV, XVI, pp. 319 to 381.

PART SONG. *Tell me where is fancy bred. Merchant of Venice,* III. ii.

By IL CAVALIERE CIRO PINSUTI; born May 9, 1829.

He is a native of Sinalunga, Siena. He came to England in 1830, and remained here fifteen years, carrying on his musical studies. In 1845 he returned to Italy and became a pupil of Rossini. Three years later he again came to England, and started as a teacher of singing, sometimes residing in London, sometimes in Newcastle. Many eminent singers, including Grisi, Bosio, Patti, Mario, have come to him for direction. Several of his operas, of which one is founded upon *The Merchant of Venice*, have been produced with success in Italy. His part songs are melodious, spirited, and popular. The present one, in the key of G, starts in a modern and striking manner with the chord of D $\sharp$, A, F $\sharp$, C.

SONG. *Willow Song. Othello*, IV. iii.

By SIR ARTHUR SEYMOUR SULLIVAN; born May 13, 1842.

He was a chorister in the Chapel Royal till 1857. He was elected Mendelssohn scholar at the Royal Academy in 1856, and was the first to hold that distinction. Goss and Sterndale Bennett were his teachers. Two years later he went to Leipzig, returning to London at the end of 1861, and bringing his music to Shakspeare's *Tempest*, by which his first public success was obtained.

An Overture, 'In Memoriam,' written in 1866 on the death of his father, is still often heard. In 1873 he composed an Oratorio, 'The Light of the World;' and in 1880 another, 'The Martyr of Antioch,' received with applause at the Birmingham and Leeds Festivals respectively.

Of late years the names of Gilbert and Sullivan have become fixed in the public mind as author and composer of a series of comic operettas, 'Trial by Jury,' the 'Sorcerer,' 'H.M.S. Pinafore,' the 'Pirates of Penzance,' 'Patience,' 'Iolanthe,' 'Princess Ida.' The farcical absurdity of the words and the pretty ingenuity of the tunes have led to the most successful runs in English and American theatres.

Sir Arthur Sullivan is also universally known as the favourite composer, almost the creator, of the modern English drawing-room ballad. His part songs, hymns, and anthems are of equal merit.

He was knighted on May 15, 1883.

23. SONG. *When that I was and a little tiny boy. Twelfth Night, V. i.*

By JOHN LIPHOT HATTON; born at Liverpool, 1809.

He was almost entirely a self-taught musician. His songs and part songs have become very popular. In 1844 he went to Vienna to bring out his Opera 'Pascal Bruno.' On his return to England he took the pseudonym of 'Czapek,' meaning 'hat on' in Hungarian, and published under it several of his works. He was director of the music at the Princess's Theatre under Charles Kean, and during this engagement produced settings of *Macbeth*, *Henry VIII.*, *Richard II.*, *Lear*, *The Merchant of Venice*, *Much Ado about Nothing*, etc. In 1877 his sacred drama, 'Hezekiah,' was performed at the Crystal Palace.

24. TRIO. "How sweet the moonlight." *Merchant of Venice, V. i.*

By JOHN GEORGE CALLCOTT; born 1821.

Organist at Teddington. For twenty-four years he was accompanist to Henry Leslie's choir. He has published two cantatas, 'The Golden Harvest' and 'Halloween,' as well as many part songs and pieces of dance-music.

25. SONG. *Orpheus with his lute. Henry VIII., III. i.*

26. SONG. *O Mistress mine. Twelfth Night, II. iii.*

By SIR A. SULLIVAN. (See No. 22.)

27. PART SONG. *Will you buy?* *Winter's Tale*, IV. iii.

By CLARA ANGELA MACIRONE; born in London, 1821.

Miss Macirone is of Roman descent. She received her musical education at the Royal Academy, where she was afterwards appointed to a 'professorship.' Her 'Te Deum' was the first composition by a woman which was performed in the Church service. Her setting of the 'Benedictus' obtained the admiration of Mendelssohn. But she is chiefly known by her part songs, many of which have been sung with success by various London choirs. Of late years Miss Macirone has organized a school of musical instruction.

The accounts given of the lives and works of composers are compiled from Baptie's 'Biographical Dictionary,' by permission of the publishers, Messrs. Morley and Co., Regent Street; also from Grove's 'Dictionary of Music and Musicians,' published by Messrs. Macmillan and Co., Bedford Street.



NEW SHAKSPERE SOCIETY.

CRITICAL AND HISTORICAL PROGRAM

OF THE

Madrigals, Glee, and Songs

GIVEN AT

The Second Annual Musical Entertainment

AT

UNIVERSITY COLLEGE, LONDON,

ON

FRIDAY, 9TH MAY, 1884, AT 8 P.M.

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FIRST PERIOD. EARLY CONTRAPUNTAL.

TO MIDDLE OF SEVENTEENTH CENTURY.

THE vocal pieces which are included in this program are arranged not in strict chronological order, but so as to illustrate, to some extent, the artistic development of the different schools of music. As illustrations, however, they cannot all be considered typical and complete. Shakspeare music forms but a small part of music in general, the great composers having usually been satisfied with texts of inferior literary value. English musicians, indeed, have not neglected the capabilities of our best poetry; but then English music is not a very important element in European art. Our composers have seldom exercised much influence abroad; while they, on the other hand, have often been indebted to continental masters. It is true that in the Tudor times England produced a native and original school of music, but this school does not present many peculiarly English features. Distinctions of national style could not become marked until a more advanced period in the history of composition had been reached.

At the Renaissance almost every species of art had already acquired elaborate technical resources, and was capable of expressing the energetic thought and vivid feeling of that creative time. Music alone was in a backward state. It did not possess the material means of raising itself to the level of other arts. The form of the scale was still unsettled; few appropriate and connected successions of chords had been discovered; key-relationship and modulation were only half understood; and instrumental accompaniment was in its infancy. In part-music the treatment of the voices was

4 FIRST PERIOD. EARLY CONTRAPUNTAL. ITS CHARACTERISTICS.

contrapuntal : *i. e.* each part was of equal importance in producing the general effect, but was not always of a melodious character if taken separately. The absence of marked accent and definite phrase often causes the rhythm of the old contrapuntists to appear vague to modern ears. *Imitation* was the chief structural principle, and was worked out in many species of fugue and canon, the different voices taking up the same theme one after the other, in different parts of the scale, so that the latter portion of the theme often formed a harmony to the beginning. The forms of composition were comparatively few and rudimentary, Church music being usually founded on the pattern of the motet, poetic on that of the madrigal. Extended pieces, whether solo or concerted, vocal or instrumental, were as yet unthought of.

The graphic means then at the musician's disposal were very defective. Till the middle of the seventeenth century, barring was not usual in English music, and the text often did not show even where accidental flats, naturals, and sharps were to be used. All these the singer had to supply mentally according to traditional rules. Indications of speed, loudness, phrasing, style, and expression, were likewise absent.

These difficulties have not prevented modern musicians from appreciating the esthetic value of the early school, its sustained style of grandeur and pathos, its liturgical solemnity. Sacred themes engrossed the best talents of a large number of English composers ; and as the Church was then the only school of technical music, its style pervaded other branches of the art, where subjects of purely poetic interest were dealt with. Many of the cathedral services and anthems of Tallis, Farrant, Byrd, Bull, and Orlando Gibbons are still kept alive by their merits ; while only a few of the songs and madrigals of Ward, Wilbye, and Weelkes are now sung, except for their historical value.

But while the learned musicians had been laboring at heavy counterpoint, the natural, untrained genius of the people gave rise to an endless number of gay dance-tunes and expressive songs. Something of this gift of melodious invention appears in the works of Dowland, Ford, and Morley. But the union between

the popular and the technical elements was hardly accomplished till the eighteenth century, when every available form of dance tune was eagerly caught up by composers, and worked into the Suite, from which sprang the great designs of later instrumental music.

1. MADRIGAL. *In blacke morne* ♯. *Passionate Pilgrim*, xvi. b.
By THOMAS WEELES.

The date of this composer's birth and that of his death are unknown. In 1600 he was organist of Winchester College, and in 1608 organist of Chichester Cathedral. In 1597 he published three sets of madrigals, of which the second begins our program. The words are taken from the *Passionate Pilgrim*, a collection of poems published by one Iaggard, with Shakspeare's name as author; though most of them, including nos. 1, 17, and 18 in the present program, were by other writers.

Weeles composed two more sets of madrigals between 1597 and 1608.

This madrigal is a good example of the style, being full of ingenious contrapuntal imitation. The omission of the Third in several chords, and the use of the triad of E♭ in the key of F, are noteworthy.

The derivation of the word *madrigal* has been much disputed. Passing by the conjectures of unscientific writers, it will be enough to quote the opinion of Diez (diits). He gives an earlier form of the word as *mandriale*, and considers that it is 'not improbably' descended from Latin *mandra*, a flock, or a shepherd's song.

2. SONG. *It was a louer and his lasse*. *As You Like It*, V. iii.
By THOMAS MORLEY; born about 1550, died 1604.

In 1591 he was organist of S. Paul's Cathedral, and in 1592 Gentleman of the Chapel Royal. His compositions were more melodious than those of most of his predecessors, and many of his madrigals and 'ballets' have obtained lasting popularity. This song, no. 2, was printed in 'The first book of ayres or little songs to play on the lute,' 1600. A copy in MS. of at least as early a date is preserved in the Advocate's Library, Edinburgh.

3. HARMONIZED AYRE. *Full fathom five. Tempest, I. ii.*

By ROBERT JOHNSON.

Arranged for three voices by Dr. John Wilson.

Robert Johnson, in 1573-4, was a retainer in the household of Sir Thomas Kytson of Hengrave Hall, Suffolk. He afterwards moved to London, and became a composer for the theatres. In 1611 he was in the service of Prince Henry, eldest son of James I., at an annual salary of £40. In 1612 he composed music for *The Tempest*, from which we take 'Full fathom five,' afterwards arranged for three voices by Dr. John Wilson (born 1597, died 1673).

A special interest attaches to the first three pieces in our program, as they were all composed in Shakspeare's life-time. Dr. Burney, indeed, does not attribute the melody of 'Full fathom five' to Robert Johnson, but considers the whole to be the composition of Dr. Wilson. But in Wilson's work, 'Cheerful Ayres or Ballads, first composed for single voice, and since set for three voices,' it is printed under Johnson's name. Wilson's statement that 'some few of these ayres were originally composed by those whose names are affixed to them, but are here placed as being new set by the author of this work,' appears to mean that he did not invent the melody, but only harmonized one already existing. The use of the word *set* in this sense is peculiar, and may easily have misled Burney. See Roffe's 'Handbook of Shakspeare Music.'

SECOND PERIOD. LATE CONTRAPUNTAL.

FROM MIDDLE OF SEVENTEENTH TO MIDDLE OF EIGHTEENTH
CENTURY.

THE influence of the Puritans, though unfavorable, was not fatal to English music. The quires were dispersed, the training of singers and players interrupted, cathedral scores lost, and organs destroyed; yet private cultivation did not cease, and there was no break in the history of composition. Many who had been brought up in the traditions of the early school, were able to resume the

exercise of their art on the fall of the Commonwealth. Among these were Henry Lawes, Christopher Gibbons, William Child, John Jenkins, and Benjamin Rogers, whose lives extended through the greater part of the seventeenth century. But with Charles II a new taste came in, which transformed first the style of performance and then that of composition. Evelyn thus describes the service at the Chapel Royal on Dec. 21, 1663:—

‘One of his Majesty’s Chaplains preached; after which, instead of the ancient, grave, and solemn wind-music accompanying the organ, was introduced a concert of twenty-four violins between every pause, after the French fantastical, light way, better suiting a tavern or play house than a church. This was the *first* time of change, and now we no more heard the cornet which gave life to the organ; that instrument quite left off in which the English were so skilful!’

Of the older composers Henry Lawes was the most successful in adopting the new style. But he, like the rest, had soon to give place to the rising talent of Pelham Humfrey, Michael Wise, and John Blow, choristers in the Chapel Royal. Humfrey was sent by the King to study in Italy and France. On his return he brought an important element into English music, viz. declamatory power. The forcible expression of the words, the careful observance of quantity and stress, and the discovery of dramatic effects in progressions and modulations, fascinated and absorbed this fresh and vigorous school. Their productive time was destined soon to end, for Humfrey died in 1674, and Purcell, who imitated and excelled him, died in 1695. Each showed, even in a short career, remarkable creative powers, attended of course with some defects as regards continuity and design, since these qualities are usually absent at the beginning of a new æra in music, and only reappear when the style arrives at maturity. This stage the English school did not reach in the later contrapuntal period. Purcell left no equal, and the prospects of native music were not improved by the introduction of Italian opera, and the advent of Hændel. This composer almost fills up the musical history of England till the middle of the eighteenth century. In his oratorios the contrapuntal style received its highest development, the most artificial devices of imitation being used with admirable effect in many styles, epic, lyric, and

dramatic. Many of Milton's finest passages form the foundation of his works. We must regret that he was not also attracted to Shakspeare.

4. SONG. *Come unto these yellow sands.* *Tempest*, I. ii.

By JOHN BANISTER; born 1630; died 1679.

His father, one of the waitts of the parish of S. Giles-in-the-Field, was his instructor in the rudiments of music. Having become a good violinist, he was sent by the King to France, and in 1663 was appointed 'chief of his Majesty's violins.' It is said that he was dismissed from this post for saying, in the King's hearing, that the English violinists were superior to the French. He gave afternoon concerts at his house in White Friars every day during the last seven years of his life. He was buried in the cloisters of Westminster Abbey. A MS. copy of the 1st act of Banister's music to 'Circe,' a tragedy, performed in 1676, is still preserved. In the same year was also performed Banister's and Pelham Humfrey's setting of the *Tempest*, from which the above song is taken.

5. SONG. *Where the bee sucks.* *Tempest*, V. i.

By PELHAM HUMFREY; born 1647; died 1674.

He was one of the Children of the Chapel Royal, re-established at the Restoration. His talent for composition was early displayed, and when about 17 years of age, he was sent by Charles II. to the Continent to study the new style of music brought in by Carissimi and Lulli. During his travels, which lasted three years, he received £450 from the Secret Service fund. We find the following description of Humfrey on his return, in the diary of Mr. Samuel Pepys:—

15th Nov. 1667 'Home, and there find, as I expected, Mr. Caesar and little Pelham Humfrey, lately returned from France, and is an absolute Monsieur, as full of form and confidence and vanity, and disparages everything and everybody's skill but his own. But to hear how he laughs at all the King's musick here, as Blagrave [Gentleman of the Chapel of Charles II.] and others, that they cannot keep time nor tune, nor understand anything; and that Grebus the Frenchman, the King's master of the musick, [= Louis Grabu, defined in Grove's Dictionary as an 'impudent pretender']

how he understands nothing, nor can play on any instrument, and so cannot compose: and that he will give him a lift out of his place, and that he and the King are mighty great! I had a good dinner for them, as a venison pasty and some fowl, and after dinner we did play, he on the theorbo, Mr. Caesar on his French lute, and I on the viol, and I see that this Frenchman do so much wonder's on the theorbo, that without question he is a good musician, but his vanity do offend me.'

Humfrey was appointed 'Master of the Children,' and 'Composer in Ordinary for the Violins to his Majesty' in 1672. He died two years later, aged 27, and was buried in the cloisters of Westminster Abbey.

His works consist mostly of anthems and songs.

THIRD PERIOD. EARLY HARMONIC.

SECOND HALF OF EIGHTEENTH AND BEGINNING OF NINETEENTH CENTURY.

THE periods of musical history cannot be defined exactly by dates. Before the contrapuntal style had even reached perfection, another style, the harmonic, began to appear; and when the latter became predominant the former did not die out, but has lasted, in certain branches of the art, down to our own time. Although the different schools overlap in this way, there is a marked distinction between the style characteristic of the earlier part of the eighteenth century, and that which afterwards prevailed.

The change was connected with the rise of the great solo singers and solo violinists, who then appeared in many countries, but principally in Italy. Their powers could not be exhibited to advantage in contrapuntal music, for this was essentially a *choral* style, without contrast or variety between one vocal part and another. The melodic interest now became concentrated in a single part, to which the rest merely supplied a harmony. In this way the prominence of the soloist was secured; and a style of melody far more brilliant and ornate than any previously known, came into fashion.

The growth of instrumental accompaniment also helped forward the new school. In the contrapuntal system, the different capabilities and resources of the various orchestral instruments were but slightly studied or utilized. The same kind of treatment was applied to the accompaniment as to the voice, although many passages, too difficult to be sung, might be safely assigned to the violin and oboe; while, on the other hand, the trumpet and horn were not at all adapted for playing contrapuntal themes, but chiefly for sustaining single notes in the harmony. Thus a complete transformation was brought about, when composers began to discover the endless effects of ornament and expression which could be obtained from orchestral coloring.

It is unfortunate that there is no accurate and popular name for the style of music that succeeded counterpoint. The terms 'Homophonic' and 'Monodic,' besides being pedantic, are incorrect, as they imply that the new compositions were all in unison, or for a single voice. To speak of counterpoint as 'Strict,' and the new style as 'Free,' is equally inappropriate. Every rising composer is supposed to violate rules, until his methods are understood and systematically defined. The name 'Massive,' again, is often opposed to 'Contrapuntal,' because the harmony was now arranged in prolonged masses supporting the melody, instead of incessantly changing with the movement of each voice. But this name, as well as that of 'Harmonic,' which we here employ as the most familiar, is inaccurate if it leads to the supposition that the contrapuntal period was distinguished by solos and not by part-music. The contrary was the case.

The most suitable names yet found for the two styles are 'Horizontal' and 'Vertical.' The contrapuntist regards music as an affair of themes; he fixes on the subject and countersubject beforehand, and only uses such chords as can arise from their combination. The harmonist starts with the conception of chords; often he takes a chord in arpeggio as theme, and gives the accompanying parts only as much melody as is compatible with the harmony he has designed. However, it is not yet usual to talk of the 'hori-

zontal' and 'vertical' styles in music, though every one knows the 'perpendicular' style in architecture.

The treatment of Form also underwent a great change at this time. In counterpoint, variety was obtained chiefly by making one part imitate another at a greater or a less distance of time, or in notes of twice or half the length. Often the theme was treated first direct and then inverted, moving down where it had formerly moved up, and conversely. Again it might be reversed, the end being taken as a beginning. Mechanical devices like these could be carried out by a deaf-mute, provided that he could read and write. When the contrapuntists, while obeying these rules, succeeded in producing music that the world cared to hear, it was not by reason of their training.

The new structural principle was that of *Variation*. At each repetition, new ornament was added to the theme, or the harmony was changed, or one particular phrase was taken as a suggestion for a long development through many keys. In this way arose what is called the 'Sonata form,' which, however, only applies to the *first* movement of the Sonata, Quartet, Symphony, &c. The opening theme is soon followed by a second and contrasting theme. Then both are varied or 'developed' in the 'free fantasia.' Next the first two themes reappear, and lastly comes the 'coda.' Between each of the main features, episodes were usually introduced. The analogy of this procedure with that of oratory and poetry, has often been pointed out.

The Early Harmonic period is sometimes called, in the restricted sense, 'Classical.' It was the period when most of the designs of pure music, such as the Symphony, Concerto, Overture, became recognizable. The best works of that time are distinguished to modern ears by moderation, sanity, and perfection within limits: the inferior works have no worse quality than florid conventionality; all well-known characteristics of 'Classical' art.

Since the decay of the Madrigal style in the first quarter of the seventeenth century, no form of poetic part-music for unaccompanied voices was cultivated in England till the beginning of the eighteenth

century, when the 'Glee' arose. The characteristic of the Glee is the succession of several short melodies, often in different keys and different metres, never contrapuntally treated, but only harmonized in the modern manner. These repeated changes often produce a disconnected impression, which, in comparison with the later contrapuntal music, must have made the Glee appear a rather rudimentary style of art. The best effects in this form of composition are obtained by sustained or contrasted chords, always beautiful when rendered by well-trained and unaccompanied voices. The Madrigal, on the other hand, was founded on a few themes elaborately combined in imitation, making little use of the progression known as the 'perfect cadence,' and being generally independent of modern ideas of harmony.

The Glee style was founded and most successfully practised by Samuel Webbe, who gained twenty-seven prizes for his works. Other writers of Glees were Stevens, Calcott, Horsley, Attwood, Battishill, Cooke, Lord Mornington, Spofforth, Stafford Smith, and Sir Henry Bishop.

6. SONG. *Glow, blow, thou winter winde. As You Like It*, II. vii.

7. SONG. *When daisies pied. Love's Labour's Lost*, V. ii.

8. SONG. *Under the greene wood tree. As You Like It*, II. v.

By THOMAS AUGUSTUS ARNE; born 1710, died 1778.

Arne was intended by his father for the profession of the law, and on leaving Eton College was placed in a solicitor's office for three years. But his love for music prevailed, and instead of applying himself to legal studies, he secretly conveyed a spinet to his bed-room, and by muffling the strings with a handkerchief, contrived to practise during the night undetected.

He took lessons on the violin from Festing, and would occasionally borrow a livery in order to gain admission to the servants' gallery at the opera. He made such progress as to be able to lead a chamber band at the house of an amateur, who gave private concerts. There he was accidentally discovered by his father, who made fruitless efforts to induce him to become a lawyer, but at

last gave up the attempt. Being free to practise openly, he charmed the whole family by his skill on the violin.

In 1738 he established his reputation as a lyric composer by the capital manner in which he set Milton's 'Comus.' In this he introduced a light, original, and pleasing melody, different from that of Purcell or of Hændel, whom all English composers had hitherto either borrowed from or imitated. Till a more modern Italian style was introduced in the *pasticcio* English operas of Bickerstaff and Cumberland, Arne's melody was the standard of all perfection at our theatres and public gardens. (See Burney's 'History,' vol. iv. p. 659, &c.) Arne composed music to some verses called 'Rule Britannia,' written by a Scotchman, Thomas Campbell. In 1746 he set several of Shakspeare's songs, from which we select the above.

On July 6, 1759, the University of Oxford created Arne a Doctor of Music. He was the first who introduced female voices into oratorio choruses. This he did at Covent Garden Theatre, Feb. 26, 1773, in a work of his own, *Judith*. Five years later he died, at the age of sixty-eight.

9. SONG. *Full fathom five. Tempest, I. ii.*

By JOHN CHRISTOPHER SMITH; born 1712, died 1795.

His father, a German named Schmidt, acted as Hændel's treasurer. He himself was Hændel's amanuensis during the blindness of the great composer. Smith's style often resembles that of his master, but in the present song it belongs to the more modern harmonic period. He composed two Shaksperian Operas, 'The Tempest,' and 'The Fairies,' which is the *Midsummer Night's Dream* altered.

The compositions of Christopher Smith and Purcell have sometimes been confounded: for instance, in an arrangement by Loder of Smith's 'Full fathom five,' Purcell's chorus has been added without any remark as to the real authorship; while Smith's 'No more dams,' has been twice reprinted with the name of Purcell attached to it. Dr. Clarke in his 'Beauties of Purcell' has made this mistake.

10. GLEE. *The clowd capt towres. Tempest, I. ii.*

By RICHARD JAMES SAMUEL STEVENS; born about 1753, died 1837.

Stevens was a Londoner, and was educated in St. Paul's Cathedral. His first appointment was as organist to the Temple Church. In 1795 he became organist of the Charter House, and in 1801 was elected Professor of Music at Gresham College. His glees speedily obtained public favor, and have retained it till now.—'English Cyclopaedia,' vol. v. p. 718.

11. SONG. *When that I was and a little tinē boy. Twelfth Night, V. i.*

By J. VERNON.

William Linley in his 'Dramatic Songs of Shakspeare' attributes this song to Fielding, but Dr. Rimbault states that it was really composed by J. Vernon, a well-known tenor singer at the theatres and concerts, about 1760—80.

12. GLEE. *Tell me where is fancie bred. Merchant of Venice, III. ii.*

By R. J. S. STEVENS. (See above, no. 10.)

13. SONG. *Willough Song. Othello, IV. iii.*

By JAMES HOOK; born at Norwich 1746, died at Boulogne 1827.

He was for many years organist of S. John's, Horseley Down. From 1774 to 1820 he was organist and composer at Vauxhall Gardens, and wrote a large number of glees, catches, and songs. He published an oratorio, the 'Ascension,' in 1776. His 'Lass of Richmond Hill,' 'Twas within a mile,' and 'A little farm well tilled,' continue to be popular; and many of his other pieces, such as 'Sweet Lillies of the Valley,' 'The Maid of the Green,' only require to be revived to gain equal favor.

14. GLEE. *Hearke, hearke, the larke. Cymbeline, II. iii.*

By DR. BENJAMIN COOKE; born 1734, died 1793.

At twelve years of age he became deputy-organist of Westminster Abbey, in 1757 was appointed master of the choristers there, in

1758 lay vicar, and in 1762 organist of the Abbey. In 1775 he passed as Doctor of Music at Cambridge, and in 1782 was admitted to the same degree at Oxford. Dr. Cooke's compositions, which are voluminous, are for the Church, concert-room, and chamber. The works by which he is best known, and which will hand down his name to posterity, are his numerous and beautiful glees and canons, for seven of which he gained prizes. Apart from his eminence as a practical musician, Dr. Cooke was one of the most learned theorists of his time. He died September 14th, 1793, and was buried in the cloisters of Westminster Abbey, where a mural tablet recounts his merits and exhibits one of his canons in three parts by 'augmentation' and 'diminution.'

15. DUET. *I know a banke. Midsummer Night's Dream, II. ii.*
By CHARLES EDWARD HORN; born 1786, died 1849.

Horn was a singer. His voice was poor, but of such extensive compass that he was able to take baritone as well as tenor parts. He also displayed considerable ability as an actor. He composed many small operas, in which some of the songs remain popular to the present time; as, for instance, 'Cherry ripe!' 'I've been roaming,' and 'Thro' the wood.'

16. SONG. *Should he upbraid. Taming of the Shrew, II. i. (altered).*
17. SONG. *Faire is my loue. Passionate Pilgrim, VII.*
18. DUET. *As it fell vpon a day. Passionate Pilgrim, XX.*

By SIR HENRY ROWLEY BISHOP; born 1786, died 1855.

He early showed a talent for dramatic composition, and when he was eighteen years old wrote his first work, which was performed at Margate. He became Bachelor of Music in 1839, and was knighted in 1842.

Bishop wrote more music to Shakspeare's words than any other composer before or since. His pieces show capital spirit and character. His 'Home, sweet home' and 'Mynheer Van Dunck' are not likely to be soon forgotten.

Intermezzo.

In Memoriam Miss Tecna Rochfort-Smith.

19. PART SONG. Feare no more the heate o' th' sun.
Cymbeline, IV. ii.

By JAMES GREENHILL.

Miss Rochfort-Smith planned a Four-Text edition of *Hamlet*, which she intended to give to the New Shakspeare Society. She hoped also to compile for the Society a fresh Concordance to all Shakspeare's works, giving references to lines, as well as Acts and Scenes. Her death, after a week's severe suffering, took place on Sept. 4, 1883. The Committee of the New Shakspeare Society, at their first meeting last October, passed a Resolution expressing their sense of the great loss which the Society and the progress of Shakspeare study had suffered by the sad death of their gifted helper. Mr. Greenhill has composed this elegy for the present occasion.

FOURTH PERIOD. LATE HARMONIC.

NINETEENTH CENTURY.

EARLY in the present century, music passed entirely out of the preparatory stages, in which it had so long remained, and made a fresh start, less to discover new kinds of technical resource, than to apply in detail those already known. Instruments of all the necessary types having been invented and improved, the time was ripe for an immense growth of orchestral writing. As a means of pure expression, every instrument was obviously inferior to the voice ; but this defect could be compensated by the endless contrasts of orchestral tones ; by great varieties of speed ; by the continual use of chromatic chords, very distantly related to the key ; and by a similar freedom of modulation. The forms of accompaniment reached a degree of elaboration never before known, and not seldom surpassing in importance the melody itself. Thus the reaction from the method of two centuries before, was complete. Instead of treating instruments as if they were voices, it now became the practice to write for voices as if they were instruments. The influence of the Italian style, formerly so powerful on the side of vocal melody, had grown too feeble and trivial to resist these modern tendencies.

From a more general point of view, the present period seems characterized by an entire disregard of the authority of the past. Traditional rules, however ancient, are never observed, if they interfere with any effect which the composer desires, in order to increase the attractiveness of his work. Banished from living art, these rules may yet be discovered in the divergent creeds of teachers, theorists, or critics.

Of Church music according to the established pattern, little has been produced in the nineteenth century, and that little rather as an imitative archaism than a free invention. Sacred works which represent modern tendencies, like Beethoven's 'Missa Solennis,' deviate from every ecclesiastical style. The faithful transmission of stereotyped forms has ceased to be the aim of composers, and has

given place to the forcible rendering of new poetic conceptions. Music, indeed, is no longer dependent for subject-matter on either liturgy or drama. Instead of being a decorative adjunct, a translation of literary ideas, music has become an original structure, an independent creation. It presents itself as a new language for thought and emotion; not possessing the definiteness of speech, but far surpassing it in range and power. The first composer who thus drew his inspiration direct from life was Beethoven; and the world is so familiar now with the style of music brought in by him that one can hardly realize how startling must have been its apparition, eighty years ago.

Released from so many conventional trammels, music could not fail to be soon transformed by the 'romantic movement.' Every phase of this influence, long ago recognized in other arts, had its analogue in music. 'Local color' was closely studied, with a new and deeper feeling for the characteristics of folk-song. The Bohemian, Suabian, and Spanish elements were brought into cultivated music by Weber, the Hungarian Gipsy by Schubert, the Highland Keltic by Mendelssohn in his Scotch Symphony and his Overture, 'Fingal's Cave.' The Slavonic temperament has also arrived at artistic expression; seeming to promise a renewal of European music, now that the decay of German originality has followed the decay of Italian. In the study of dramatic appropriateness, even savage music has not been neglected. One of the first successes in this branch was the Chorus of Dervishes in Beethoven's 'Ruins of Athens.' A native Arabic melody is taken as the foundation of an elaborate finale in Weber's 'Oberon,' and the same opera contains an unsurpassable picture of Islamite truculence, in the chorus, 'Glory to the Khalif.' If the scene of a new operetta is laid in Japan, and the composer does not produce some eccentric effects, capable of being interpreted as 'local color,' he is at once denounced by the critics.

Weber, again, was the first in music to adventure into the realms of diablerie and fairyland, and to call up the forms of fiend, wizard, sprite and mermaid, with the living and fascinating reality of folklore. Mendelssohn, whose *Midsummer Night's Dream* is also

inspired by the magical style, was perhaps too 'classical' an artist to meet with such perfect success in this purely 'barbarian' mystery. Later composers have often followed in the steps of these two, and the manufacture of the supernatural is now a well-understood and formulated process.

While the nineteenth century has seen an untiring search after every possible or impossible beauty, after every kind of ornate or picturesque material, it has also been marked by a strong taste for the sombre and the grotesque. The exciting and exhausting effects of romantic art necessitate the use of violence and ugliness as means of contrast and relief. To Mendelssohn, this aspect of the romantic movement appears to have been repulsive. But the nervous excitability of his style, its fanciful elegance, elaboration of detail, and breathless speed, mark it clearly enough as an offspring of the nineteenth century. Possibly, future music may go so much farther in the same direction, as to make the works of the present day seem colorless and pedantic, by the side of the more drastic and original effects which then may be discovered.

20. SONG. *Hearke, hearke, the lärke.* *Cymbeline*, II. iii.

By FRANZ PETER SCHUBERT; born Jan. 31, 1797; died Nov. 19, 1828.

Lichtenthal, near Vienna, was Schubert's birth-place, but his ancestors came from Moravia. Beginning to compose when only thirteen, his progress as a musician was interrupted by his turning school-teacher, in order to avoid the conscription. When seventeen, his first mass attracted the attention of Salieri, an old Italian composer, long resident in Vienna, who took him up and gave him lessons. Schubert lived for many years in great poverty, supported sometimes by the friends he had made by his music. He attracted little public notice till about 1816, when Vogl, a Viennese Opera singer, made his acquaintance, and was fascinated by his songs. In 1818 he became teacher of music in the family of Count Johann Esterhazy; and retained this situation for seven years. The summers were passed at the Count's Hungarian country-seat; the winters in Vienna. His stay in Hungary made Schubert

acquainted with the remarkable dances and songs of the Magyars, which he turned to account in many of his best instrumental works.

Schubert was by far the most prolific of composers. He wrote several operas, masses, symphonies, string quartets, and a multitude of pianoforte pieces and songs. Few, however, were published while he was alive, and these were miserably paid for. He sent three of his songs to Goethe in 1819, but the poet took no notice of the composer, who was afterwards to give some of his songs a wider popularity than they might otherwise have obtained. Though Beethoven's stay in Vienna coincided for so many years with Schubert's lifetime, they only met twice. On the first occasion, Schubert's nervousness overcame him, and he rushed out of the room before he had written a word for the deaf Beethoven to read. On the second, Beethoven was hardly conscious, being then in his last illness. But he had become acquainted some days before with a selection of Schubert's songs. These excited his admiration, and caused him to say, 'Truly, Schubert has the divine fire.'

Though Schubert's name was now becoming more widely known, he was still in poverty; sometimes on the brink of starvation. He died of typhus fever at the age of thirty-one. Of his many works only a small proportion was publicly performed during his life. Schumann was the first to force the world to listen to the treasures it had disregarded. Liszt also aided the success of other works of Schubert; and in England a similar service has been rendered by Sir George Grove.

Schubert set two of Shakspeare's songs, 'Hark, hark, the lark!' and 'Who is Sylvia?' Some believe him to have also set 'Come, thou monarch of the vine.' The first of these is included in our program. In this song a happy use is made of the dominant pedal, and of the modulation into the key a major Third below.

'The isolated songs of Schubert, from their beauty, fitness, freshness, and number, place him in general estimation, and deservedly, at the head of all song-writers of whatever age or country. As a practitioner on a more extended scale, a composer of symphonies and chamber-music symphonic in its scope and character, his place is lower. He is rich in—nay, replete with—

ideas of which he is rather the slave than the master. . . . He is diffuse to an extent far beyond the practice of any composer of like power. . . . If ever Schubert's reputation as a symphony writer dies, it will be of the plethora of invention exhibited in' his works. (Hullah, 'Lectures on Musical History.')

The best account yet published of Schubert's life and works is by Sir George Grove in his 'Dictionary of Music and Musicians,' Parts XV, XVI, pp. 319 to 381.

21. PART SONG. *Tell me where is fancie bred. Merchant of Venice*, III. ii.

By IL CAVALIERE CIRO PINSUTI; born May 9, 1829.

He is a native of Sinalunga, Siena. He came to England in 1830, and remained here fifteen years, carrying on his musical studies. In 1845 he returned to Italy and became a pupil of Rossini. Three years later he again came to England, and started as a teacher of singing, sometimes residing in London, sometimes in Newcastle. Many eminent singers, including Grisi, Bosio, Patti, Mario, have come to him for direction. Several of his operas, of which one is founded upon *The Merchant of Venice*, have been produced with success in Italy. His part songs are melodious, spirited, and popular. The present one, in the key of G, starts in a modern and striking manner with the chord of D $\sharp$, A, F $\sharp$, C.

22. SONG. *Willough Song. Othello*, IV. iii.

By SIR ARTHUR SEYMOUR SULLIVAN; born May 13, 1842.

He was a chorister in the Chapel Royal till 1857. He was elected Mendelssohn scholar at the Royal Academy in 1856, and was the first to hold that distinction. Goss and Sterndale Bennett were his teachers. Two years later he went to Leipzig, returning to London at the end of 1861, and bringing his music to Shakspeare's *Tempest*, by which his first public success was obtained.

An Overture, 'In Memoriam,' written in 1866 on the death of his father, is still often heard. In 1873 he composed an Oratorio, 'The Light of the World;' and in 1880 another, 'The Martyr of Antioch,' received with applause at the Birmingham and Leeds Festivals respectively.

Of late years the names of Gilbert and Sullivan have become fixed in the public mind as author and composer of a series of comic operettas, 'Trial by Jury,' the 'Sorcerer,' 'H.M.S. Pinafore,' the 'Pirates of Penzance,' 'Patience,' 'Iolanthe,' 'Princess Ida.' The farcical absurdity of the words and the pretty ingenuity of the tunes have led to the most successful runs in English and American theatres.

Sir Arthur Sullivan is also universally known as the favorite composer of the modern English drawing-room ballad. His part songs, hymns, and anthems are of equal merit.

He was knighted on May 15, 1883.

23. SONG. *When that I was and a little tinè boy. Twelfth Night, V. i.*

By JOHN LIPHOT HATTON; born at Liverpool, 1809.

As a musician he was almost entirely self-taught. His songs and part songs have become very popular. In 1844 he went to Vienna to bring out his Opera 'Pascal Bruno.' On his return to England he took the pseudonym of 'Czapek,' meaning 'hat on' in Hungarian, and published under it several of his works. He was director of the music at the Princess's Theatre under Charles Kean, and during this engagement produced settings of *Macbeth*, *Henry VIII.*, *Richard II.*, *Lear*, *The Merchant of Venice*, *Much Ado about Nothing*, etc. In 1877 his sacred drama, 'Hezekiah,' was performed at the Crystal Palace.

24. TRIO. "How sweet the moone-light." *Merchant of Venice, V. i.*

By JOHN GEORGE CALLCOTT; born 1821.

Organist at Teddington. For twenty-four years he was accompanist to Henry Leslie's choir. He has published two cantatas, 'The Golden Harvest' and 'Halloween,' as well as many part songs and pieces of dance-music.

25. SONG. *Orpheus with his lute. Henry VIII., III. i.*

26. SONG. *O Mistress mine. Twelfth Night, II. iii.*

By SIR A. SULLIVAN. (See no. 22.)

27. PART SONG. *Will you buy any tape?* *Winter's Tale*, IV. iii.
By CLARA ANGELA MACIRONE; born in London, 1821.

Miss Macirone is of Roman descent. She received her musical education at the Royal Academy, London, where she was afterwards appointed to a 'professorship.' Her 'Te Deum' was the first composition by a woman which was performed in the Church service. Her setting of the 'Benedictus' obtained the admiration of Mendelssohn. But she is chiefly known by her part songs, many of which have been sung with success by various London choirs. Of late years Miss Macirone has organized a school of musical instruction.

The accounts given of the lives and works of composers are compiled from Baptie's 'Biographical Dictionary,' by permission of the publishers, Messrs. Morley and Co., Regent Street; also from Grove's 'Dictionary of Music and Musicians,' published by Messrs. Macmillan and Co., Bedford Street.



